



**PREPARATORY CLASS for the SONS of GENTLEMEN (exclusively).—**The SUMMER TERM commences THURSDAY, April 29th, in the Morning, for the Kindergarten and Junior Classes; in the Afternoon, for the Upper School.—15, Somerset-street, Portman-square, W.

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In addition to the ordinary Four Years' Course in the College, a Higher Course is also in operation for Pupils preparing for the Degree Examinations of London University, and in connexion with this about Fifteen Courses of Lectures are given, as well as the necessary tuition. The Secretary desires specially to draw attention to the School connected with the College for Girls under Fourteen Years of age. This is under the direct supervision of the Professors of the College, and is annually reported on by Examiners appointed by the Cambridge Syndicate for the Examination of Schools. Copies of the Reports may be had at the Office. The system followed at the School is the best preparation for the Work of the College, and its efficiency is attested by the Reports.

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  2. ENGLISH LANGUAGE. By Professor Henry Morley.  
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  3. FRENCH—ORIGINES et FORMATION de la LANGUE FRANÇAISE. By V. Kauter, Officer d'Académie.  
On Fridays, at 3 P.M.; to begin April 29.
  4. ENGLISH CONSTITUTIONAL HISTORY (1679-1701). By H. Craik, B.A.  
On Wednesdays, at 10 A.M.; to begin April 27.
  5. GREEK. By Rev. A. W. Milroy, M.A.  
On Tuesdays, at 3 P.M.; to begin April 26.
  6. MATHEMATICS. By Rev. T. A. Cook, M.A.  
On Fridays, at 4.15 P.M.; to begin April 29.
  7. PHYSIOLOGY—THE SPECIAL SENSES. By Mrs. Borell Sturge, M.D.  
On Wednesdays, at 3.15 P.M.; to begin April 27.
  8. GEOLOGY. By Professor H. G. Seeley, F.R.S. F.G.S.  
On Saturdays, at 10 A.M.; to begin April 30.
  9. HARMONY. By John Hullah, LL.D.  
On Tuesdays and Fridays, at 1.30 P.M.; to begin April 26.
  10. CHEMISTRY (INORGANIC CHEMISTRY). By J. M. Thomson, F.R.S.  
On Thursdays, at 3 P.M.; to begin April 28.
  11. LATIN. For the London University B.A. Degree. By Rev. A. W. Milroy, M.A.  
On Tuesdays, at 12.30 P.M.; to begin April 28.
  12. GREEK HISTORY. From 405 to 339 B.C. By A. Rankine, B.A.  
On Mondays, at 10 A.M.; to begin April 27.
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- Fee for each Course of Ten Lectures, 1s. The First Lecture of each Course will be free; the Fee for any subsequent Single Lecture will be 6d. Associates of Queen's College are entitled to the above Lectures at Half Fee.
- Inquiries may be made by letter, addressed to the Secretary, to April 26th; thereafter till the Opening of the Term, at the College, between 11 A.M. and 3 P.M.

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See *Athenæum* of March 28, April 2 and 9.

[Continued from the *Athenæum* of April 9.]

There may be something profound, of which Dr. Branton has entirely concealed all conception from the Royal Society, in the fact that the same poisoned blood, after death by torture, remains fluid at Calcutta and coagulates in England. We are informed that the *Crotalus* poison came from Philadelphia, looking like fragments of dried gum-arabic.

In Experiments III. and IV., two full-grown guinea-pigs, of equal weight, were selected, and into their peritoneal cavities, at 1.52 and at 1.58 P.M., were injected *Crotalus* and *Cobra*-poison, one poison for each. Two pages of notes follow, such as those on the former:—"At 2.42. Sluggish; drags the hind-legs. At 2.58. Weaker; rolls partially over on one side, but can run when roused. At 3.7. Can still be roused; abdomen distended and painful; cries out when it is touched, as though peritonitis were setting in. 3.12. Can be roused with difficulty."....."can still stagger a few paces, but co-ordination of muscular power much diminished. 3.30. In violent convulsions. 3.38. Convulsions continue." Then death at 3.55, and electrodes and *post-mortem* carving. The other guinea-pig was lucky enough to die in 21 minutes. The null summary compares the effects of the two poisons:—

"There were no very marked differences in the action of the poison in these two cases, except in the energy with which the cobra exceeded the *Crotalus*:—*Crotalus*: twichings; restless; squeaks; sluggish; ataxy; paralysis; hurried respiration; peritonitis; convulsions. Death in 2 h. 3 min. Coagulated blood; ecchymosis and extravasation of serous effusion well marked; cord paralysed; muscles retain irritability. *Cobra*: Twitchings; excitement; squeaks; sluggish; ataxy; weakness; paralysis; convulsions. Death in 21 min. Spinal cord and nerves paralysed; muscles irritable; heart distended; blood congested; ecchymosis; congestion less than in *Crotalus*." I wonder what definite question is freshly answered or elucidated in all this. It is not pointed out that anything is new, nor that anything is of either theoretical or practical value, in these cruel demonstrations. Five such experiments on guinea-pigs are detailed all with similar vague results. Then three on rabbits. Then, up to XXVIII., experiments on cats and frogs, comprising vivisections. "Experiment XXVIII. To test the effects of *Cobra*-poison, when swallowed, on the frog. [Can any man assign the exact matter tested?] June 24, 1874. At 2.25 P.M. About one-eighth of a grain of dried *Cobra*-poison was passed down a frog's throat. 2.30. Frog makes violent efforts to vomit; gaping; head thrown back tetanically. 2.34. Bloody mucus vomited with violent efforts"—on which hangs the foot-note:—"This experiment is especially interesting, as showing that frogs do occasionally vomit, a fact which has been denied by some physiologists." This, at least, is something new, though not exactly the matter tested. The doctor cleverly places his deadly obstruction on the rails of frog life, and waits behind his tree for the coming smash. Calmly, in that tornado of wreak and agony, he says, "Now for Science!" and picks out his chance discovery. I wonder whether the doctrine that frogs do not vomit cost as much cruelty as this triumphant refutation. "2.50. Moves with difficulty; is becoming paralysed; efforts to vomit continue. 3.0. Much the same. 3.5. Very weak; still tries to vomit. 3.10. Reflex action still well marked." How much torment does that mean? "3.15. Motor nerves apparently quite paralysed. 3.20. Apparent death." Whether it died or no, it did vomit. That immortalises Dr. Branton. If it does not quite follow that all "frogs do occasionally vomit," this one poisoned and tortured frog did. This page of the *Proceedings* of the Royal Society will never be forgotten. This pet experiment so "especially interesting" is talked of already. Was the poison given to the serpent to deaden the pain of its victims, or to enable biologists to inflict random and lingering torture, in order that they may talk Science, which, summed up, amounts to so little, and points the way to less?

[To be continued.]

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SATURDAY, APRIL 16, 1881.

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LITERATURE

*Life of the Right Rev. Samuel Wilberforce, D.D., Lord Bishop of Oxford, and afterwards of Winchester.* By his Son, Reginald G. Wilberforce. 3 vols.—Vol. II. (Murray.)

RATHER more than a year ago we reviewed the first volume of this biography. The death of Canon Ashwell unhappily necessitated the employment of a new writer, and a son of the deceased bishop has undertaken to complete the book. Whilst we can readily praise the singleness of purpose and desire to do honour (not unjustly) to the subject of his labours, which Mr. Wilberforce shows from the first page to the last, this second volume cannot be said to compare favourably either in interest or in method of treatment with its predecessor. The first volume proved the necessity of a skilled hand in any attempt to demonstrate, by writing a biography of him, that Bishop Wilberforce was a person much above the average of clever people. We complained then that Canon Ashwell seemed to have over-estimated the bishop when he spoke of him as an "undisputed leader among English bishops"; and declared that "he was a representative man," and that "his life actually involves the history of the English Church during his episcopacy." All this appeared to be very great exaggeration; but we expressed ourselves content—although in doubt of the result—to wait for the succeeding volumes, from whomsoever they might come. What might have been the success of Canon Ashwell's own treatment of the matter it is impossible to decide, but, at any rate, one fact is certain: with the best intentions, Mr. Reginald Wilberforce has failed. His father, so far as his life as a bishop is concerned—for twelve years, from 1848 to 1860—cannot be regarded as having shown much more ability than any other energetic prelate of his day. There is no evidence of any important influence which he exercised outside his diocese, either in Church or State. Busy he was, both in Oxford and in London, and his correspondence with all kinds of people was unusually large. Everybody who had a religious crotchet to talk about, or a controversial quarrel to get advice upon, or a new proposal for building churches or reviving convocations, wrote to the Bishop of Oxford, and the bishop was equally ready

in writing to everybody. His bodily activity was as great as, in this kind of way, his mental was. A large proportion of his letters were written in the railway train, and dated from "near" this town or "between" this and that. We remember to have heard from one who was his companion in a railway carriage that before the journey was half finished the adjoining seat was littered with the envelopes of letters which he had read, and with the answers he had written since he had started. All this undeniably shows energy and determination and power to work, but what are the results? Take this second volume, written by his son, and if we except what is included in the ordinary business or routine of an active life, the impression left behind, after all, is scarcely more than "nothing."

We are therefore disappointed, though not surprised, after carefully reading Mr. Wilberforce's continuation. Unwilling to anticipate too much, we still looked forward to the volume as possibly sufficient to prove that the high estimate which Canon Ashwell seemed to have formed of the character and work of Bishop Wilberforce had some foundation in fact. It not only fails to justify such an estimate, but, looked at merely as a literary composition, the book is far less interesting than its predecessor. Possibly this may be a consequence of the period of time with which it is concerned; the aims, the struggles, the hopes, the disappointments, the gains and losses, of the first thirty or forty years of any man's life are in most cases the points of highest interest. This volume finds Samuel Wilberforce Bishop of Oxford, and leaves him there; he has gained no further honours, he has had but slight difficulties to contend against, he has but lived the life of an English bishop, unusual (if it be unusual at all) only from the personal part which he lost no opportunity of taking in any matter concerning his own diocese and clergy. Whether every bishop would be wise if he indulged in an exact imitation of such busy interference, and whether the clergy of other dioceses would be as contented or discontented as were the Oxford clergy at that time, are very different and somewhat difficult questions. But there is no evidence in these four hundred and fifty pages that the history of the life of Bishop Wilberforce is the history of the English Church during his episcopate, or that he was at any time regarded as undisputed leader among the bishops.

A considerable portion of this volume is filled with an account of petty disputes which, although exciting enough, perhaps, to certain parties of clergymen at the moment, have now lost all interest. For example, a great many letters are printed which passed between the bishop and Dr. Pusey about so-called adaptations of Catholic books of devotion, and about Dr. Pusey's practice of going about the country hearing confessions. In both cases it may, however, be observed that Dr. Pusey seems to have had the better of the controversy. Clever as the bishop was, he was too honest for the canon of Christchurch. They were unequally matched. The one wrote fairly and openly, at any rate; the other was slippery as an eel, never committed himself to any statement which could fairly be brought before the considera-

tion of a court, and wrapped up the most Romish of doctrines in mists and clouds of words. Another and serious objection is that in some cases one side only of the correspondence is given. Thus ten or a dozen pages are filled with the bishop's letters and correspondence about Mr. Allies in 1849, while one short note is alone copied from Mr. Allies's answers. Hence there are no data supplied from which a right judgment can be formed how far the bishop really acted wisely or unwisely. If the question in dispute was worth reopening in a life of the Bishop of Oxford, nothing should have been kept back by the biographer.

In reviewing the first volume we said that Bishop Wilberforce was not—nor do we know that he ever pretended to be—a theologian. This volume confirms that assertion. Two of his brothers were well read in theology, and one of them, Archdeacon Robert Wilberforce, was a thoroughly learned and distinguished theologian. But Samuel Wilberforce had no accurate knowledge. His learning was scarcely more than that of the average parish clergyman in his diocese who might have read Butler, or Bull, or Thorndike, or Hooker. His opinions about baptism are not distinct, although it would seem that he held all infants to be regenerated in that sacrament. About the Eucharist very little is on record of what he thought. On the one hand, it is certain that he disliked Low and Calvinistic views; on the other, it is no less certain that he condemned all attempts at mixing Romish ceremonies with the Protestant order of communion. But beyond this nothing is clear; and what he himself absolutely believed with regard to the Eucharist, that is, if he had any real opinion about it at all, is utterly unintelligible. Probably in any scientific way he never put the question heartily to himself. Once more: as to the doctrine of absolution and confession, he held Low although mixed views; he believed that absolution of some kind and to some extent was given after confession in special cases or on a death-bed, but also, if we understand him rightly, equally in the public offices of the Church at morning or evening prayer, without any special or private confession.

Upon one question the Bishop of Oxford has left behind him no shadow of doubt as to what his judgment was, namely, about the claims and the position of the Roman Catholic Church. Born of an old Puritan family, educated in the Evangelical school, patronized by and familiar with bishops like the Sumners, he seems to have formed very strong prejudices and he never threw them off. The few theological works which he had studied cast very little more than a shadow of colour upon his views of doctrine. He learned enough to enable him to steer clear of accepting extreme Calvinistic doctrines of the Genevan divines, but he cannot be said, so far as we can make out from these two volumes, to have accepted absolutely any notable Catholic dogma. It may also have been a peculiarity of his mind to endeavour always to find some detail or other on which he might be able to think that he did not quite differ from those with whom he happened to be arguing. We may even go so far as to say that, whether this were really so or not, it was his desire so to be esteemed. But, as has been just observed,

on one subject there was no reticence, not even when a little more delicacy of language might well have been excused. Writing to his brother the archdeacon, who was at that moment on the eve of his submission to Rome, he says, "It is marvellous you should be ensnared by such a painted hag as that Roman Jezebel." After the step had been taken, he politely writes to his brother that he desires

"to testify with what little strength is given me for the rest of my life against the cursed abominations of the Papacy."

Again, in repudiating some unfounded suspicions about his own High Church tendencies, he declares that "everything Romish stinks in his nostrils." And, once more, writing about some Ritualist clergymen, he explains (but it must be remembered that on this occasion he is writing to Dr. Hook) that he

"cannot honestly take part with these men [Lord Shaftesbury and company] even to get rid of the nauseating Romish peculiarities of these mowing apes."

It is a somewhat curious circumstance that, unless we are mistaken, the bishop's eldest brother William, who joined the Roman Church many years before the bishop's death, is only mentioned once in the first volume and not even once in the second. He seems, so far as the bishop's memory of him is concerned, to have been dead and buried. His intercourse even with Henry and Robert faded away, and his affection for his "beloved brothers" could not stand the test of their giving way to the seductions of "such a painted hag as that Roman Jezebel."

It is not concealed by Mr. Wilberforce that for some reason or other his father was looked upon with suspicion at Court. Writing to Mr. Gordon (Lord Aberdeen's son), the bishop says, in 1855:—

"I know the pains which have been taken by Lord — to injure my character with the Queen, and specially to make her distrust me."

Lord Aberdeen used his best efforts to counteract this influence, and he seems to have asked for a special interview upon the subject. But we are told that

"the interview which he had sought with her Majesty and the Prince had been ended by the Prince saying, 'He (the bishop) does everything for some object. He has a motive for all his conduct'; to which Lord Aberdeen rejoined, 'Yes, sir, but when a bad motive?'"

We would gladly have made some extracts which might have illustrated the years of the life of Bishop Wilberforce included in this second volume. But, in all fairness of speech, we must own that we cannot find them. There is little indeed which is likely to interest any one who was not a very partial friend or an active worker under him in the diocese of Oxford. One letter may be copied, not only because it is short, but because the advice given is altogether wise and right from the bishop's standpoint, and in a large measure right and undeniably honest, look at the position objected against from what standpoint we will. There is one more reason for quoting it; it has reference to the known practice of many English clergymen at the present time. The letter is written to a friend abroad:—

"Sept., 1853.

"My dear —, I hear from — that you do not attend the English services now you are abroad. I have a very strong opinion that this

is wrong. You are abroad, a member of the English Church. You would not be admitted, on an open profession of what you are, to the highest ordinances of our faith by Roman Catholics. You are forsaking the authorized channels of God's grace to you; you cannot tell how much you may lose or how much peril you may be in or how much peril you may incur. Thus it is wrong to yourself. It is wrong to your Church, which is lowered in the eyes of others by such desertion. It is wrong to your brother churchmen who may follow your lead, and be shaken in faith even if you are not. I am yours most affectionately,

S. Oxon."

There is hardly a single amusing anecdote in the volume; and it is somewhat strange that Mr. Wilberforce has not been able to fill at least some few of his pages with proofs of the charming talk and conversation on account of which people in his lifetime were accustomed to say that the bishop was everywhere so cordially welcomed. Even the two or three anecdotes given are not his own or about himself. They are from his diary, and we have a half remembrance of having heard them before:—

"Count Strzlecki said, 'The Bishop of Exeter having been with the late Archbishop Howley and denounced him, without producing any effect, at last, when leaving him, said, "Well, my dear lord, I shall go home and pray for your grace." Then at last the archbishop was moved, and, turning ashy pale, said, "No, don't do that, I pray you; that is unfair; anything but that."'

"Mrs. Norton told me that she wrote to ask the Duke of Wellington to allow her to dedicate to him some verses on some military men. He sent a most kind refusal. 'My dear Mrs. Norton, &c.—Very sorry to be obliged to refuse, but had made a rule to have nothing dedicated to him, and had kept it in every instance, though he had been Chancellor of the University of Oxford, and in other situations much exposed to authors.'"

A portrait of the bishop, engraved from a photograph, is prefixed to the volume; and two woodcuts are added, Lavington Churchyard and Cuddesdon Palace.

*Three Fifteenth Century Chronicles, with Historical Memoranda by John Stowe, the Antiquary, and Contemporary Notes of Occurrences written by him in the Reign of Queen Elizabeth.* Edited by James Gairdner. (Camden Society.)

It would be hard to give this new volume higher praise than by saying that it is worthy to take its place in the series to which it belongs. The editor's name is a sufficient guarantee that the book has been edited in a painstaking and business-like way, and it may almost be taken for granted that what he has thought it worth his while to spend so much care upon in preparing for the press must be for the student of English history worth reading. Mr. Gairdner, in the first few lines of his preface, thus explains the genesis of the volume:—

"Some years ago, while engaged on my edition of 'The Paston Letters,' I was anxious to examine as far as possible every original source of information for the reigns of Henry VI. and Edward IV.; and, having found some unedited matter relating to those reigns in two MSS. in the Lambeth Library, I recommended them to the Council of the Camden Society for publication. My proposal was at once agreed to, but in the mean time, a more interesting MS. having presented itself relating to the same period, the work was kept back,

to make way for the 'Historical Collections of a Citizen of London,' which appeared in 1876. I have, however, steadily kept in view the fulfilment of my original promise to the Society, and the result is that I have been led to do somewhat more than I originally contemplated."

The "somewhat more" includes an unpublished Latin chronicle from a MS. in the College of Arms, and the highly curious and interesting 'Memoranda,' the greater part in the handwriting of John Stowe, which are to be found in the same Lambeth MS. from which Mr. Gairdner prints his short English Chronicle.

Before proceeding to deal more particularly with the several articles contained in this volume, we must express regret that Mr. Gairdner has omitted everything in the shape of a table of contents or any means of finding one's place about the volume other than that which the mere index affords. By all means let there be an index (and this one is as full and complete as we could desire), but surely in so miscellaneous an assemblage of documents the editor should have spared his readers that which is now almost a necessity—the task of drawing up for themselves a list of the documents presented to them, with references to the pages where they may be found.

The larger portion of Mr. Gairdner's volume, in fact, eighty pages, is taken up with the short English Chronicle from the Lambeth MS. 306. It seems to have been written during the reign of Edward IV., and, though it belonged at one time to John Stowe, neither he nor any one else appears ever to have referred to it as a source of historical information. Indeed, in Mr. Gairdner's judgment, Stowe "found little in it that he could make use of save what was common to this and other chronicles, and therefore neglected to use it." In other words, Stowe had never critically examined the MS.—had glanced at it cursorily and done little more, and so failed to appreciate it at its true value. For Mr. Gairdner has noticed more than one or two facts of some importance recorded in this Chronicle and nowhere else, and he has clearly established his position that "the latter part of this Chronicle has all the value of an original and independent authority for the reigns of Henry VI. and Edward IV., at least from the time of Jack Cade's rebellion to the year of Edward's marriage with Elizabeth Woodville."

Thus this Chronicle stands alone in asserting expressly that the pardon granted to Jack Cade on the 6th of July, 1450, was cancelled on the plea that it had been issued to him under his assumed name of Mortimer. And as Mr. Gairdner himself, ten years ago in the *Fortnightly Review*, had hazarded a conjecture that the revocation of the pardon was to be explained in this manner, he is not a little pleased at being able to point to the confirmation of his theory which the Chronicle affords. Whether the breach of faith involved be at all palliated by this explanation is another question, and one again about which this Chronicle has something to say; for whereas it has hitherto been supposed that the pardon was granted by Wynklete, Bishop of Winchester, on his own responsibility, this Chronicle mentions that Cardinal Kemp actually attended the conference with Cade



in St. Margaret's Church, and himself, in his capacity of Chancellor, gave Cade the pardon. If, as seems the fact, it was so cunningly worded that it was valueless to Jack Cade and only of force for John Mortimer, the detestable meanness of the trick practised upon Cade must be credited to Kemp and Waynflete, and those of their coadjutors who laid a trap for their victim and caught him to their shame.

It is a question among antiquaries where Cade was apprehended, and it seems to have been a question four centuries ago. In the petition of the Commons for Cade's attainer, which is to be found in the Rolls of Parliament, Cade is said to have been at Southwark—in Surrey—on the 8th of July; "atte Dertford and Rouchestre in the Shire of Kent" on the 9th; "also atte Rouchestre aforesaid and elsewhere" on the 10th and 11th. This chronicler tells us that which Fabian apparently had never heard of, viz., that Cade was taken on the 13th, and he adds positively that he was taken in Kent. We might have expected that the testimony of a contemporary authority, who must be presumed to have had good grounds for his assertion, would have settled this question once for all, but unluckily the Chronicle has been annotated and added to by a scribe whom Mr. Gairdner calls "the Tudor corrector," and whose testimony he places on the same level with the original text. The Tudor corrector has put his pen through the earlier statement, and told us that Idem "toke hym in a garden in Southsex." The point is thus left in dispute as before, and will probably never be finally settled one way or the other.

It is, however, less for the number of facts recorded than for the setting of such facts as are to be found in it. The story of the great "town and gown row" in 1458 between the citizens of London and the students at the Inns of Court is only one of many such stories; and the notice of William Cantelow, alderman and mercer of London, being called before the Council and imprisoned for instigating an attack upon the Italian merchants, adds but little to our knowledge of the spirit of the times. But the whole colouring of such a narrative as that of the battle of Blore Heath and the general tone of all the latter portion of the document give it quite a character of its own, while on literary and linguistic grounds students of fifteenth century English and experts in our provincial dialects will find themselves well repaid by reading these eighty pages.

The 'Brief Notes of Occurrences under Henry VI. and Edward IV.,' though they swarm with inaccuracies and can hardly be trusted, yet afford amusing examples of that composite jargon which some of the later annalists employed when Latin was beginning to make way for English as a vehicle for communicating to posterity the remembrance of current events. Mr. Gairdner has given a ludicrous instance of a blunder into which he himself was betrayed "by the slovenly character of the MS." In telling us about the sieges of certain places in Northumberland in 1462 the annalist writes thus:—"At the seege of Hem sunt comes de Wyceter Comes de

Arundel dominus de Ogyl et dominus de Muntegew cum x. M." Some ingenuity was necessary to discover that under the personal names here given the Lords Worcester, Ogle, and Montague were meant. But where was Hem? Of course it must be a place, for it was spelled with a capital H. But what place? After puzzling himself for a while in vain, Mr. Gairdner went back from his transcript to the MS. itself, and found that "Hem" was not spelled with a capital H, and only then did the happy thought occur to him that "hem" was the old form of the personal pronoun "them," and referred to the nobles whom Arundel and his associates were besieging.

When we turn to the 'Historical Memoranda,' which Mr. Gairdner found written on the fly-leaves of the English Chronicle, we meet with a very miscellaneous collection of notes, and by no means all of equal value. One of them, the Memorandum of Books prohibited in 1531, has a significance which has escaped even Mr. Gairdner's vigilant eye. The list is almost identical with that given by Strype as part of a larger catalogue of works which had been proscribed and forbidden in a Royal Proclamation issued two years before the date of the memorandum. Strype goes on to relate that one Richard Bayfield, once a monk at Bury St. Edmunds, had busied himself in bringing in these books and dispersing them in London and other places, and twice in the year 1530 and once in the year after had introduced them into the country from abroad. "At last," he adds, "he was taken at his bookbinder's in Mark Lane, and finally burnt at Smithfield in November, 1531." Mr. Gairdner's memorandum sets forth that on

"the first Sunday of Advent in the yere of our Lord M<sup>c</sup> five hundredth and xxxj<sup>th</sup> these bookes folowynge were opynly at Poules Crosse.....by the doctor that that day prechide, prohibite, and straitely commanded of no man to be used under payne of suspencion and a greter payne."

It seems almost certain that this particular memorandum alludes to a renewal of the public proscription of these books, which at the risk of his life Bayfield had persisted in circulating, and that such republication of the former proclamation was consequent upon Bayfield's cruel execution ten days before, within half a mile of Paul's Cross, and not improbably before the eyes of some who attended at the sermon.

But far the most valuable of these memoranda—indeed, far the most valuable portion of this volume—are the notes in Stowe's own handwriting, which occupy fifty pages, and which are all golden. Much as we know of the daily life of Londoners during the opening years of Elizabeth's reign, the reading of these fifty pages will help any man to know those years better, and it may safely be predicted that no historian of this period will in future neglect to quote or refer to these precious and unique memoranda. The impression they leave upon the mind is one almost of disgust at the condition of society. The violence of religious passion, the coarseness of feeling, the dreadful cruelty which pervaded all classes, are laid before the reader in these simple notes in so naked and unadorned a way that he is almost tempted to forget that there was any better side to the

picture. Stowe's memoranda may be said almost to constitute a gallery of horrors. Heaven and earth seem in his view to have become affected by the ferocity which had become chronic in men's minds. The skies send down their levin bolts, the solid earth quakes, the elements are disturbed. How so many strange and startling events could have happened in so short a time and been duly recorded in so brief a space it is difficult to understand; but there they are, for the scaffold, the cat, the stocks, and the pillory seem never to have known a holiday. Here is William Geffery, evidently a lunatic,

"whipped at a cart's arse from the Marshallse in Suthewarke to Bethelam with out Bishopps gate of London, for that he beleverd one John More to be Christ, the Savyour of the worlde."

Ten years later another crazy wretch,

"Elys Hawll of Manchestar, was whipt at Bedlem by two mynysters or prechars, Philpot, parson of Sent Myhells in Cornhyll, and Yowng, Parson of Sent Bartylnewe y<sup>e</sup> Lytell, Fulkes y<sup>e</sup> comon cryar of London stondynge by."

The bigots did their work with effective fury, for the madman never recovered, and perished in his prison or madhouse shortly afterwards. Sometimes these whippings were rendered specially exciting by the introduction of some new and picturesque elements into the ordinary *mise en scène*, but the horrible fascination of such spectacles rarely needed much stimulant to bring crowds together; thus:—

"Anno 1563, y<sup>e</sup> xxx of July, being Fryday, was one — whipt in a scaffold at y<sup>e</sup> Stondard in Chepe, his neke, his hands, and fett made faste to a stake above y<sup>e</sup> sayd skaffold with kolars of iron by y<sup>e</sup> bedeles of y<sup>e</sup> begars; some tyme one, some tyme ij, some tyme iij attonce whipte hym, and they strove who mought whype hym moste extremlye; it was for that he had betyn a boye with a lethar gurdle havyng a buckle of yron, whiche buckle smate in to y<sup>e</sup> fleshe of y<sup>e</sup> boye very sore."

Of course the gallows and other short and easy methods of dealing with delinquents had a busy time of it, and the hangman's hands were not likely to be idle. Hatred, intolerance, suspicion, and revenge seem to have it all their own way; of tenderness and compassion we hear not one single word. The pulpit is the stage from which coarsest invectives are hurled by ecclesiastical dignitaries. The most popular preachers, who appear to have been a vulgar and venal set, refuse to minister at all rather than use the surplice; "for in most paryshis y<sup>e</sup> sextyn of y<sup>e</sup> churche dyd all shuche servys as was done, and that in his coate or gowne as he comonly went about other busyness." The very communion cup and bread on the altar were stolen from one church during divine service, "wherby many persones that were determyned that day to have reseyyvd wer dysapoyntyd, y<sup>e</sup> which fact was aftell but made a lawchyn game." When Nowell, Dean of St. Paul's, was preaching at Westminster, "he so handelyd his matter that the Quenes Majesty spake to hym owte at a wyndowe and bad hym goo to his texte"! And as the queen did so did the people; mobs of women two or three hundred strong stone a preacher while delivering his sermon, pull him out of the pulpit, strip him of his surplice, and scratch his face, or clamour their screaming sympathy with a different champion

who is on his way to be "questioned"; and in defiance of all the hangings and whippings and maimings, the audacity of the criminal classes has at times more of the element of practical joking than of wickedness in it, as when, on the 26th of September, 1564, four persons were arraigned "for y<sup>e</sup> stelynge and receyvynge of y<sup>e</sup> queens lypott, combe, and lokynge glasse, with a bodkyn of gold to brayd hir heare, and such othar small ware out of hir chamber in her progresse."

All that has been said will give our readers but an inadequate notion of the interest of these notes, but Mr. Gairdner's volume must be read to be duly appreciated, and they who open upon Stowe's 'Memoranda' will find it hard indeed to stop reading till they come to the end, and having arrived at that they will be sorry to find that there is no more.

*Foreign Classics for English Readers.—Corneille and Racine.* By Henry M. Trollope. (Blackwood & Sons.)

THE second sentence of the "Advertisement" which Mr. Henry Trollope has prefixed to his book excites expectations in the reader which are subsequently dashed. He tells us that a friend has supplied him with versions of 'The Cid' in "the measure of the original." The continuous alexandrine is so rarely attempted in English that one turns to these versions with some curiosity. It is, perhaps, disappointing to find that the friend makes "Chimène" rhyme to "bame"; it is more so to find that "the measure of the original" is decasyllabic. It would be legitimate perhaps, though harsh, to conclude that Mr. Trollope is as ignorant of the original which he undertakes to comment; but we prefer the milder supposition of negligence only, which may possibly also account for the spelling of Namby Pamby's name as "Philip" on the same page, and the omission of all notice of the fact that the popularity of 'The Distressed Mother,' which not unnaturally surprises Mr. Trollope, was simply due to the vigorous partisanship of Addison and the great authority of the *Spectator*. Still these accidents in a short "Advertisement" create a disagreeable impression as to the amount of care, to say no more, which the reader may expect to find in the body of the work.

We are sorry to say that the impression thus early created is strengthened at every page. To begin with, Mr. Trollope's plan is wholly inadequate. He allots the smaller half of his book to Corneille. This, if not justifiable considering the bulk and literary value of the work of the two authors, is justified sufficiently by the popular estimate of their comparative worth and by the proportionate numbers of their still famous and stage-keeping plays. Of the ninety pages which are assigned to Corneille nearly three-fourths are devoted to abstracts of 'The Cid,' 'Horace,' 'Polyeucte,' and 'Le Menteur.' This throws heavy duty on the twenty-eight pages which are left for a life of the poet and an account of his remaining work. Mr. Trollope lightens the duty by simply not performing it. The bare and scanty history of the poet's life he indeed gives, thanks to M. Taschereau, but this sketch is not lightened by any reference to the poet's

domestic happiness, even the famous "Sans souci! une rime," not having seduced Mr. Trollope into mentioning it, while another of Corneille's rare and precious sayings, "Je suis saoul de gloire et affamé d'argent," also does not appear. The work is treated as cavalierly as the life. That Mr. Trollope should have thought himself entitled to pass something more than summarily over the early plays probably arises from the fact that he has not read them. Otherwise he could not have made the blunder of calling 'Clitandre' a comedy, and of omitting all reference to its famous and memorable absurdities of tragic fustian. Nor would 'L'Illusion' have been mentioned without some account at least of its odd involution of play within play, nor would 'Médée,' "the announcement of Corneille," have been omitted altogether. The lively 'Galerie du Palais,' like 'Médée,' is apparently unknown to Mr. Trollope. Later plays do not fare much better; 'Cinna,' in popular estimation at least the rival of 'The Cid' and 'Horace,' is indeed alluded to, but not even half a page is devoted to an account of it. 'Rodogune,' the poet's own favourite and that of some critics at least at the present day, is dismissed with a compliment to its catastrophe, though the character of the queen is its real attraction. 'Sertorius,' the finest of the latest batch of plays, is not mentioned. Nor do Mr. Trollope's statements show the knowledge which his omissions seem to argue that he does not possess. He says that Corneille's early plays were "probably better than those of others of the time." Therefore he has either not read the plays of Corneille or has taken no trouble to acquire knowledge of those of the others. He says that "there is no reason to think that Hardy was rewarded more bountifully" than another author he names, being evidently ignorant that Hardy's tariff is on record. He includes in one condemnation the novels of D'Urfé, Calprenède, &c., and those of Madame de la Fayette (which is very much as if he talked of the novels of Miss Burney and Miss Austen), alluding to them as "these long romances." He may be surprised to learn that 'La Princesse de Clèves' is about the length of one volume of an ordinary three-volume novel of to-day. When he tells us, "Riche-lieu's passion for the theatre was very strong. Could he have gratified his own ambition, he would have written for the stage himself. Being unable to do this," &c., we must say that we really admire him. To sit down to write about Corneille without ever having heard of 'Mirame,' *non cuivis contingit*. That Mr. Trollope entirely spoils Molière's *lutin* fable is a minor matter. It is of more importance that not the slightest attempt is made to give the English reader any idea of the actual state of the French theatre when Corneille began to write, of the genesis of the Cornelian and Racinian tragedy, or of anything else of that sort. A repetition of the old blunder about this drama being a versification of the Scudéry romances is all that Mr. Trollope vouchsafes.

Racine's work being of much more moderate compass, the inadequacy of Mr. Trollope's treatment is less apparent than in his handling of the larger and less known theatre of Corneille. Moreover, his guide,

M. Paul Mesnard, though not a better guide than M. Taschereau, happens to require less supplementing by additional and independent knowledge. 'Andromaque,' 'Les Plaideurs,' 'Phèdre,' and 'Athalie' are the four plays which are honoured with abstracts at length, but the rest come in for some sort of notice. From Mr. Trollope's remarks on 'Esther' and 'Athalie' his readers would suppose that he has no idea that the new tragedy in France had from the beginning affected Scripture subjects. In connexion with 'Esther' he makes no mention of Monchrestien's 'Aman,' and though it might be unfair to construe the word "introduced," which he uses of Racine's employment of the chorus, as showing that he thinks Racine was the first to employ it in French, he clearly is ignorant that it was an invariable accompaniment of tragedy until the beginning of the seventeenth century.

It is hardly possible to speak more favourably of Mr. Trollope's style and phraseology. His general manner, of which the following extract will serve as an example, is disfigured by a superfluity of "we" and "our," possibly caused by a too close following of his French originals:—

"As for Athaliah herself, we may now be tempted to feel that we do not see quite enough of her. But it was the object of the dramatist to create in the mind of the spectators and of the young people for whom the play was written a horror of the wicked queen rather than to expose her wickedness too visibly. And it may be a question whether Scripture subjects are not unfitted for stage representation because they demand from us too great solemnity; in our desire not to be irreverent we become over grave; the actors in front of us are grave, and everything appears dismal and gloomy. Racine's 'Athalie' and Corneille's 'Polyeucte' may partly serve to show us how different were the two men one from the other. It is natural to us to try to draw comparisons between great contemporary writers. We thus exercise our faculties and we gain some amusement. But the likeness that may once have seemed to be strong will often strangely dwindle down into singularly small proportions. La Bruyère has said, speaking of our two authors, that Corneille painted men as they ought to be, and Racine as they are. The remark is not very profound, as is usually the case with judgments delivered oracularly and in the form of aphorisms."

We should have thought that the originality rather than the profundity of La Bruyère's remark was open to question. But perhaps Mr. Trollope does not know that it is at least as old as Aristotle, and that it merely substitutes Racine for Euripides and Corneille for the author of the 'Antigone.'

We are sorry to be obliged to speak so unfavourably of this book, but it is a truism, which unfortunately seems to need constant repetition, that no one can popularize a subject without being thoroughly acquainted with it. It is a great deal more difficult to write two hundred pages about a large matter than to write twelve hundred about a small one. It would seem as if Mr. Trollope, when he sat down to write this book, had never read the whole of either of his authors, and it is tolerably certain that he had read little or nothing of their contemporaries. He has not even considered it necessary to supply these deficiencies, but has contented himself with running through a couple of standard



biographies, and perhaps a few other books about his subject. Such work is not particularly creditable to the writer, and can be of very little use to the reader.

*Fugaku Hiyaku-kei; or, a Hundred Views of Fuji (Fusiyama).* By Hokusai. Introductory and Explanatory Prefaces, with Translations from the Japanese, and Descriptions of the Plates, by Frederick V. Dickens. (Batsford.)

THE art of Japan has shared in the general interest which has of late years been displayed for everything Japanese. It is to Sir Rutherford Alcock, who in 1861 brought to England a collection of objects of art, that the British public owes its introduction to the works of Japanese artists. The wonderful fertility of design, richness of colouring, and beauty of finish which distinguished the bronzes, enamels, porcelain, drawings, and other objects of that collection, came upon the world which frequents Christie's like a revelation. Nothing of the kind had ever been seen in public before. A few fortunate diplomatists, who had combined the functions of treaty-making and looting in China during the war of 1841-42, could point to treasures which would bear comparison with the new importations; but to the public that buys bric-à-brac they appeared so new and strangely beautiful that there arose at once a furore in their favour. Commissions were despatched to Japan for the purchase of like articles; and the lumber-rooms of old curiosity dealers, the cabinets of needy nobles, and the studios of modern artists were ransacked to adorn the drawing-rooms of London ladies.

Following on the possession of these treasures came a desire to investigate the origin of an art which seemed to be peculiar to the Japanese, and various theories were suggested on the subject, among others that it was based upon the rudiments of Greek art which had been imported by Buddhist missionaries from Northern India. But it has of late been established, and in the first instance, we believe, in these columns, that the best Japanese art is, as Mr. Dickens says, "essentially, indeed slavishly, Chinese, both in spirit and execution." Chinese collectors are less willing to dispose of their art treasures than their island neighbours, and the result is that, speaking generally, only the common daubs of inferior artists find their way abroad. But those who have had opportunities of making themselves acquainted with the works of the masters and with the rules of their art know that these daubs no more represent the better schools of Chinese art than the tawdry modern Japanese pictures do the works of Japanese masters.

But though for many centuries the Japanese slavishly followed their Chinese models, the gayer and more whimsical disposition of the people lent a grace and lightness to their reproductions. And early in the last century a native school arose, in the works of which "the landscape drawings became more natural and in less untruthful perspective, the sketches of common life more vigorous and real transcripts of the various aspects of a picturesque social state." Of this school one Hokusai was the illustrious chief. His collection of

sketches, in fifteen volumes, entitled 'Manguwa,' are known and admired by all lovers of Japanese art, both native and foreign. The spirit of the sketches is admirably indicated in the preface to the first edition, in which Keijin, the editor, says:—

"The looks and gestures of men give abundant expression to their feelings of delight and disappointment, of suffering and enjoyment. Nor are the hills and streams, herbs and trees, without each its peculiar nature, while the beasts of the field and the birds of the air, while insects and reptiles and fish, have all within them a vital essence; and glad are our hearts as we recognize such plenteousness of joy and happiness in the world. Yet with change of place and season all vanishes and is passed away. How shall one hand down to future ages, and bring within the knowledge of our remote fellow men beyond a thousand leagues, the spirit and form of all the joy and happiness we see filling the universe? Art alone can perpetuate the living reality of the things of the world, and only that true art which abides within the realm of genius can properly serve this end."

Second only in general estimation to the 'Manguwa' is the 'Fugaku Hiyaku-kei; or, a Hundred Views of Fuji,' by the same artist. Fusiyama is the glory of Japan.

"No poet has omitted to celebrate its grandeur and beauty.....Upon it gods dwell; about it demons make their lair. A hundred modes of writing the name have been fondly invented by the learned. To the wise and foolish alike it represents the perfection of beauty and the height of sublimity; and the least patriotic and most soulless of Japanese keeps in his heart an undying and enthusiastic love for the 'August Mountain,' the centre and glory of his country."

Such a theme was well worthy the pencil of Hokusai, who treated its various views in his own peculiar, realistically comical manner. With infinite humour he sets off the beauty and grandeur of the mountain with satirical sketches on the follies of his fellow men. In no work is the fertility of his genius more eminently displayed. The variety is endless and each sketch is admirable. Mr. Dickens has done good service to lovers of art in reproducing the present work, and the translations of the descriptive texts attached to the sketches enable the English reader to understand and appreciate the full meaning of the artist.

*The Boke of Saint Albans.* By Dame Juliana Berners, Printed at Saint Albans by the Schoolmaster-Printer in 1486. Reproduced in Fac-simile, with an Introduction by William Blades. (Stock.)

THE few relics which are yet left of the earliest productions of the printing press in England will always command the attention of even the simplest of readers, and every honest endeavour to spread the knowledge of books produced among us in the fifteenth century is sure to achieve success. Mr. Blades's present undertaking is no exception to the rule; it is well printed, and no pains have been spared to give book-lovers at a moderate outlay a fair representation of the original 'Boke.' To say that the volume has no defects would be untrue, because unfortunately the medium of reproduction which has been employed severely tries the manipulator, and is besides somewhat antiquated in these days of auto-type and heliogravure. Photolithography and hand-made fac-similes, two other pro-

cesses of the highest merit as media of reproduction, might not, perhaps, have yielded so faithful an *ensemble*, but the spongy appearance which some parts of the pages before us exhibit would have been avoided, and the words printed in red in the original would have harmonized more equably with the rest of the book. Some of the words and letters, too, have the semblance of having been clipped or compressed in such a way that it is difficult, if not impossible, to read the text.

Mr. Blades's introduction forms a valuable treatise on the 'Boke,' which, as he tells us, has always been a favourite,

"partly because our feelings are appealed to in favour of the writer who for centuries has taken rank as England's earliest poetess, and is still, in all our biographical dictionaries, reckoned among noble authors, and partly because we love mysteries, and a mystery has always enshrouded the nameless printer."

From the story of the lady to whom the authorship of the 'Boke' has been assigned Mr. Blades eliminates a great deal which has hitherto been unwarrantably assumed. He shows how little reason there is for attributing to her the authorship of the 'Treatise on Fishing,' added by Wynken de Worde when he reprinted the 'Boke' in 1496, and how much imaginative biographical detail—even to the "charming elegance of her mien"—has been constructed, by biographers of the gallant and learned type of Bale and Haslewood, out of the mere *nominis umbra* which "Dam Julyans Barnes" has alone left on record at the end of the four-and-twenty pages of a treatise on hunting of which only he is willing to concede to her the authorship. The connexion of this lady with Sopwell Nunnery (the ruins of which yet lie under the shadow of the spick-and-span new cathedral which has been made out of the venerable abbey church of St. Albans) rests on a singular absence of evidence. What is really known of the dame is almost nothing. She probably lived at the beginning of the fifteenth century, and she possibly compiled from existing MSS. some rhymes on hunting. Mr. Blades seems inclined to consider that the printer himself compiled the work from various sources ready to his hand, and the quotations he gives as specimens of the Schoolmaster's powers of composition manifestly help this suggestion. The name of this man who combined the arts of schoolmaster and printer is unknown; fanciful legends have, however, in his case just as in that of the lady, given him a name, and Chauncy, the county historian, sagaciously pronounces it to have been "Insomuch," because both the 'Book of Hawking' and the 'St. Albans Chronicle,' the other work issued from his press, commence with this word!

Of Mr. Scott's ingenious assumptions Mr. Blades makes short work; in fact, he disposes of them in a few trenchant sentences:—

"Mr. Scott.....has indeed strung together a number of surmises to show that the Schoolmaster was employed by Caxton, and that all the books without date or place hitherto attributed to Westminster were really printed at St. Albans. But internal evidence is against any such gratuitous assumption. There is nothing in common between the two printers in any of their habits or customs except the possession of Caxton's No. 3 type. This is the only one of Caxton's types used outside his own office (for

W. de Worde, his successor in house and business, must not be regarded as a separate printer). .....Again, Mr. Scott draws attention to the fact that a page of the St. Albans Book, 1486, has been copied by a contemporary writer on to the blank leaves of one of Caxton's earliest books. "Tistrue; but this copying of part of one book into another has no typographical bearing whatever. Lastly, the name Causton appears in an old St. Albans register of the early part of the fifteenth century. But this again positively means nothing. Caxton's name was not at all uncommon; there were Caustons or Caxtons in nearly every county, and I have quite a long list of them."

How the Schoolmaster obtained his types is perhaps difficult to determine, but Mr. Blades cherishes the not unreasonable hope that when the palæotypography of our own and foreign presses receives full and technical analysis, the more fortunate bibliographer of coming centuries will be able to trace the footsteps and the operations of the early typesetters, and to what extent and to whom they looked for outside help. For the present we must admit our ignorance of the origin of the St. Albans types.

The chapter devoted to the philology of the work is instructive; to it has been added a vocabulary of the principal words in which some peculiarity of spelling or dialect is to be noticed, including many words and phrases of Northern use, and not a few obsolete Anglo-Saxon and Anglo-Norman words. The author concludes his monograph with the following remarks upon the productions of the Schoolmaster, in which we heartily sympathize:—

"That his pioneer attempts to establish a printing press met with many discouragements was a matter of course; and doubtless he had many technical, business, and even social difficulties to overcome.....Nevertheless he struggled on for at least seven years,.....and whatever may have been his shortcomings, either as author or as printer, the fact of his having been one of the earliest promoters in this country of the grandest discovery which the mind of man has yet made, will unite us all in honouring the memory and respecting the name, shadowy though it be, of the 'Scoler-mayster of St. Albon.'"

We shall look forward with interest to the next early work issued from our native press, fac-similed, let us hope, by some better process, and described as happily as Mr. Blades has described 'The Boke of St. Albans.'

#### NOVELS OF THE WEEK.

*Policy and Passion.* By Mrs. Campbell Praed. 3 vols. (Bentley & Son.)

*Love-Knots.* By the Author of 'Ursula's Love Story.' 3 vols. (Hurst & Blackett.)

*The Falls of the Loder.* By Rosa Mackenzie Kettle. (Weir.)

*Ashton Hall.* By O. S. Round. (Ward, Lock & Co.)

*Miss Williamson's Divagations.* By Miss Thackeray (Mrs. R. Ritchie). (Smith, Elder & Co.)

MRS. CAMPBELL PRAED is to be congratulated on having succeeded in a difficult task. She has written a novel of considerable power and of decided interest, dealing exclusively with Australian life. The title of her book is not in its favour, the design on the cover is anything but attractive, and the style of the introductory note is positively alarming. Its matter is sensible enough, but it is ex-

pressed in such pompous language that the reader trembles before the three volumes which are to follow. Fortunately for Mrs. Praed, few readers will begin with the introductory note, and fortunately for the readers, whether they read it or not, the style of the book itself is quite simple in comparison with that of the preface. It is, in fact, easy enough on the whole, often graphic in description, and sometimes even powerful. She has undoubtedly given a vivid picture of Australian life—of political life in a chief town, and of life in the depths of the country. Even without the author's statement that she has drawn directly from nature, one would have been sure that this was the case. Possibly English readers will not care much to consider whether or not Mrs. Praed has succeeded "in bridging over the gulf which divides the Old World from the Young," but they will at least be grateful to her for introducing them to fresh scenes and keeping them interested throughout her book with some unfamiliar types of character.

The "love-knots" woven in the story of that name are so numerous and complicated that the reader lays down the book with a very hazy impression of the matrimonial arrangements with which it concludes. Its great feature is the pleasant prominence of the fact that nearly all the characters are amiable, aristocratic, and rich; and we perceive an agreeable flavour of *pot-pourri* and russias leather, glimpses of panelled chambers, and vistas of pleached alleys and deer parks, all of which conduce greatly to vicarious enjoyment. A good deal of complicated relationship unites the various actors, most of whom look up in some way to the patriarchal position of a certain Lord Dowry, a man of heroic mould, who combines Transatlantic qualities of commercial enterprise with the dignified status of an English county magnate. He and his steward, Hans Hind, together with a certain Richard Lanesby, a barrister who carries the forum and the senate before him in the short period of time which ladies assign to the task, form a triad of the manly virtues. The female characters are all of them pleasing, especially the heroine Hester and her mother by adoption, Mrs. Deane. These two and a certain Lady Letty, who, after parrying the devotion of sundry admirers, marries the barrister, give most of the interest to the tale. They are delicate and distinct figures, and the evolution of their characters is interesting. It is a pity that so much repetition, and so many useless journeys, drives, and luncheons, should clog the tenor of the narrative, which in its nature is not one to be read otherwise than deliberately. Taken by small instalments, and with judicious "skipping," there is a good deal of interest in these cleverly knitted "love-knots."

'The Falls of the Loder' is a slight book, of which the scene—well painted, as Miss Kettle generally does paint scenery—is laid in Dartmoor. The plot is both sensational and improbable, rather a new feature in her writings. Harold Athelstan (all the characters are severely Saxon in their names) comes unexpectedly to the home of his kinsfolk on the day and hour of their bereavement by drowning of the father and brother of the family. Though the circumstances are suspicious, and though they know nothing of the stranger, Harold is re-

ceived by the widow and her household as the legitimate cousin he represents himself to be. In fact, he is at this moment engaged in taking unprincipled advantage of their ignorance and confusion, while the only witness who could have exposed him to explanation, the younger son of the late squire, is struck dumb with the sudden horror of the scene he has witnessed, and seems also to have lost his memory. There is certainly nothing in the least manly or attractive about this hero, except that he does show some kindness to the unfortunate dumb cousin, and the process of his conversion, though highly desirable, is not one which will possess much interest for the reader. In the second story, 'The Valley of the Sid,' we have a gentleman as fatuous, though not so immoral, as Harold, who, after great searchings of heart, is induced to marry a woman who loves him and not to hand her over with all his fortune to a dissolute relative.

"Quicquid precipies, esto brevis," is a charming motto; and the author of 'Ashton Hall' has acted on the maxim. It is a short narrative of what professes to be an "over-true" tale: how a gentleman's daughter was suffered to run wild, and married the aspiring son of a village tradesman, who turned actor, and died of overwork and exposure. The story opens with a row in a court near Drury Lane, in which the hapless Gertrude Levinson is struck down by a drunken woman, and the discovery of her child by an amiable country parson leads to her own eventual restitution to the father who has long since foregone his fierce resentment. There is little or no artistic skill in the story; it is a matter-of-fact narrative, a good deal out of keeping with the sensational headings of the chapters; but there is nothing to blame in it, and it is certainly short.

Miss Thackeray (for so she must remain to her readers and reviewers) has been absent longer than usual from her public, and her new volume has the interest attaching to the reappearance of an old friend. The short stories contained in this book with a rather clumsy title are not, indeed, strictly new, as they have all appeared in monthly magazines, and some of them we remember to have read in a Tauchnitz edition (wondering how they got there) in the course of last summer. But not many people read monthly magazines regularly after the age of twenty-five, and the library of Baron Tauchnitz is supposed to be inaccessible to those, the greater part of the population, who stay at home, so that the stories will have all the freshness of novelty to most. The novelty, indeed, to one who knows the author's other works will be found chiefly in the names of people and places, for the theme is always one upon which she has given us many variations. Of the five or six stories recounted by the imaginary Miss Williamson there is not one which does not turn more or less on some incompatibility of temper, either between two people who are, or are to be, or want to be, married, or between one of these people and the relations of the other. Felicia Marlow and her queer-tempered Colonel, Miss Morier and the mysterious man who has the power of turning himself into a ghost at pleasure, Pauline Fournier and Maurice de Mesnil,



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with Madame Valmy and Capt. Thompson thrown in to give a comic aspect of the same situation, not without a hint of a very tragic development of it as between Madame and the late Monsieur Valmy—all these are examples of the trouble which may arise from the want of due confidence between people whose position becomes intolerable without it. In 'Fina' and 'Fina's Aunt' we have the case in which the obstacles to love's course spring from the family pride of relations, owing to which the happiness of one sister is only secured, and that late, by a tardy regret for the conduct which has saddened the life of the other. Of course the story is told in every case with much grace. There is a great deal of "word-painting" in Miss Thackeray's skilful manner, not unmingled with pleasant little quaint conceits, of the autumn flowers grown tall and rank stretching out their necks to the executioner, and the like; there are suggestions of subtle harmonies between the aspects of outward nature and the inward states of feeling of the various persons; there is even what appears to us an admirable little bit of Shakspearean criticism in one place; but the *motif* is always the same, and the characters are few, though under various personalities. This is rather unfortunate. Miss Thackeray's stories are probably read very widely by young ladies of a sentimental turn of mind, only too ready to be soothed into an æsthetic melancholy with the thought that they too are *incomprised*. Miss Yonge's girls, who go out in all weathers to "early Service," read algebra with their brothers, and get their frocks torn and muddy, represent an extreme the other way, no doubt; but of the two they seem more nearly what we should wish our wives and daughters, the mothers of the next generation, to be. Even from the point of art this continual harping on one string seems to us defective. A Dresden shepherdess is a pretty thing enough to begin with, but no amount of time spent in making Dresden shepherdesses will entitle a person to the name of a great sculptor; nor will these delicate little studies of small domestic pathos, even if multiplied to infinity, earn for their author the fame of a great novelist. Fortunately there is no reason why Mrs. Ritchie should not set herself to surpass Miss Thackeray and succeed in doing so.

## RECENT VERSE.

*Dolores: a Theme with Variations.* In Three Parts. (C. Kegan Paul & Co.)

*Under the Olive.* (Boston, U.S., Houghton & Co.; London, Trübner & Co.)

*All Round the Year: Verses from Sky Farm.*

By Elaine Goodale and Dora Read Goodale. Illustrated. (New York, Putnam's Sons.)

*Lyrics and Ballads.* By Zeta. (Provost & Co.)

THE author of 'Dolores' may lay claim at least to a certain amount of originality. He follows no models, his poem is written in many metres, and he passes from one to another with great nimbleness. Why he should change his metres so often, and why he should frequently choose the most buoyant of them for the expression of his gravest themes, we cannot pretend to say. The versification of this composition is decidedly fluent, and skilful versification is essential to genuine poetry. Still, when this is the only poetical quality displayed, we cannot help suggesting to the writer that he may have mistaken his vocation, and that if he has anything to say in future, it would be well to say it straight-

forwardly in prose. It is no distinction in these days to be able to write verse correctly. It is now a common and, taken simply by itself, a trifling accomplishment, as an instance will show:—

The buttercups are open  
All open to the sun,  
The daisies stud the meadows,  
And springtime has begun!  
Welcome, youth's own season!  
For joy comes in thy train!  
And Nature's sentient pulses  
The faster beat again!  
Buoyant as the branches  
That nod to greet the breeze,  
Songful as the wild birds  
In wordless melodies,  
Again with pristine freshness  
Both hope and memory come,  
To prattle of the promise  
Of happy Childhood's home.  
This feeling,—almost giddy,—  
The spirit known of old,  
—The energy that sparkles  
To meet all futures, bold,—  
—This tracing burst of rapture  
Is yet not Nature's gift!  
For inward renovation  
Alone the soul can lift!

How easy is it for a writer to spin out lines like these; how wearisome is the effect on the reader! The aim of the book is to show ultimate purification through suffering. The idea here worked out in story form is by no means new.

As a cultivated and skilful writer of verse the author of 'Under the Olive' has claims on attention. Greek subjects are treated with some picturesqueness and fancy, though Greek modes of thought and expression can hardly be said to be reproduced. Some of the poems point a moral, and in this respect resemble those of Mr. Lewis Morris. Nothing, however, can be more untrue to the spirit of Greek myths than an attempt, like that in 'The Return of Persephone,' to extract from them modern uses; to show, for instance, Aidoneus and Persephone as beneficent agents, who in the realm of night and death develop a brighter future from the ashes of the past. With a similar bias, though with some slight support of authority, the writer in 'Helena' follows those legends which idealize the wife of Menelaus. Apart from its optimism, this poem may be read with much pleasure. It has grace, music, and picture. Setting aside the dramatic poem, 'The Return of Persephone,' the most ambitious contribution to the book is 'The Lantern of Sestos,' which may be taken as fairly representative. Written in hexameters, melodious, stately, clear cut, without being strikingly imaginative, it has yet, so to speak, a just perceptible odour of imagination:—

High was the tower and windy where Hero lonely abiding  
Fed the desires of a maid, whispering her heart unto none;  
There on the verge of the ocean she watched from her height  
For the morning.  
Where the motionless waves lay unstirred, fired by no dart  
Of the sun,  
Till, awakened at last and pierced by his flames, she beheld  
Like a blossom  
Dawn lying rosy and soft reposed on the breast of the sea.  
When the day broadened she sought with her handmaid the  
temple of Kypris,  
Praying the goddess of love safely her servant to keep;  
Ended her orison, straight she returned to her chamber of  
silence,  
Far from the dance, and shut far from the music of youth.  
Now the glad season approached, the yearly feast of Adonis,  
When women to worship went forth, and youths to gaze on  
the maids.

Hidden in the temple's most holy recesses Hero long lingered,  
Thence from thoughts of the world, seen by no eye of the  
crowd.  
Soft fell the lawn of her robe round the grace of her limbs  
low declining,  
Her veil, half forgotten, slipped down from her ivory throat,  
Lost in the shadowy shrine while her spirit arose in petition.

Verse like this, written with care, polish, and a measure of art, though wanting in fervour and inspiration, may gratify readers of taste. The lines entitled 'Theocritus,' which contrast the climes of Southern and Northern Europe, once more evince the writer's accomplishments in music and description. The phrase "the waves' white fire" is, however, a direct transcript from Mr. Swinburne. The book, which contains, moreover, translations from Goethe, including the 'Pandora,' will scarcely give its author a lasting place in poetic literature; but that it is

far above the average of contemporary verse cannot be doubted.

'All Round the Year' is the combined effort of two American sisters. To judge by the opinions of the American press on their preceding books, they seem to have belonged to that class of juvenile wonders who do not as a rule outlive the conventional nine days allotted to them. Fortunately this case promises to be somewhat of an exception. The sisters, we should imagine, must now be coming to a time of life when their poems need no longer surprise on the ground of extreme youth. It is, however, fair to say that the volume opens with thirty flower poems, which were published when the authors doubtless were children, and these poems are among the best in the book. They are delicate, sustained productions that need no apology on the score of youth. Such a keen sense of colour, such easy versification, such justness of epithet as they show are well worthy of mature years. We quote two verses from 'Trailing Arbutus':—

Needless doubt and pain of April, hope that baffles and eludes,  
Thro' the waiting weeks she followed, patient with his changing moods;  
Now the long suspense is over,  
Now she turns to greet her lover,  
With the soft auroral color mantling over cheek and brow;  
And her dewy lips he presses,  
And she thrills with light caresses,—  
Shy and cold while yet unblinded, wifely chaste and tender now!  
Hail the flower whose early bridal makes the festival of Spring!  
Deeper far than outward meaning lies the comfort she doth bring!  
From the heights of happy winning,  
Gaze we back on hope's beginning,  
Feel the vital strength and beauty hidden from our eyes before;  
And we know, with hearts grown stronger,  
Tho' our waiting seemeth longer,  
Yet, with love's divine assurance, we should covet nothing more.

Delicate grace of description, revealing a genuine love of nature, is the leading feature of the book, but in the following poem, 'Indian Pipe,' a pitch of real power is reached:—

Death in the wood,—  
Death, and a scent of decay:  
Death, and a horror that creeps with the blood,  
And stiffens the limbs to clay;  
For the rains are heavy and slow,  
And the leaves are shrunken and wan,  
And the winds are sobbing weary and low,  
And the life of the year is gone.  
Death in the wood,—  
Death in its fold overfold,  
Death,—that I shuddered and sank where I stood,  
At the touch of a hand so cold,—  
At the touch of a hand so cold,  
And the sight of a clay-white face,  
For I saw the corpse of the friend I loved,  
And a hush fell over the place.  
Death in the wood,—  
Death, and a scent of decay,  
Death, and a horror but half understood,  
Where blank as the dead I lay;  
What curse hung over the earth,  
What woe to the tribes of men,  
That we felt as a death what was made for a birth,—  
And a birth sinking deathward again!

Death in the wood,—  
In the death-pale lips apart;  
Death in a whiteness that curdled the blood,  
Now black to the very heart:  
The wonder by her was formed  
Who stands supreme in power;  
To show that life by the spirit comes  
She gave us a soulless flower!

The poems that follow these are less satisfactory, some being trite in idea and feeble in expression. Still, there are plenty of good things left. One charm that belongs to the best of the poems is the distinct American colour that they evince. It is surprising that American poets, on the whole, should get comparatively little out of their brilliant wood scenery; these lines show us clearly something in nature with which English eyes are quite unfamiliar:—

The line of birches to the right  
Is melted into amber,  
And up along the wooded height  
The poison-ivies clamber;  
By yonder stately chestnut, where  
A mateless thrush is calling,  
The leaves are dropped across the air  
Like flakes of sunlight falling.  
The woodland path is full of light,  
And fever-fires returning;  
The stinging frost of yesterday  
Has set the maples burning;

The wood a regal color shows,  
With purple asters bordered,  
And Autumn's dark-blue mantle glows,  
In gold and scarlet broided!

Charming as many of these snatches are, they are so much alike as to become somewhat monotonous. The young writers have a genuine love of flowers and describe them with loving-kindness, but the life of wind and cloud, the grave secretcies of the enduring hills, and the almost oppressive stateliness of great woods are still somewhat beyond their grasp.

What has been said of 'Dolores' may be said with even more truth of the last book on our list. In these days, when to write correct verse is an accomplishment as easily attainable as playing the piano fairly or drawing with some amount of taste, there is no excuse for the publication of books like 'Lyrics and Ballads,' which do not even rise to the doubtful dignity of servile imitation.

#### OUR LIBRARY TABLE.

In *The Town, College, and Neighbourhood of Marlborough* (Stanford), Mr. F. E. Hulme has gathered a good deal of pleasant gossip. Waylen's history of the place being now out of date and scarce, there was ample room for a new book. Moreover, the subject is important. The place has as yet been so little touched by the modernizing influences of railway communication that it remains primitive in an unusual degree. Even now, however, a railway is being built which will fully connect Marlborough with the outer world; and the old order will there very soon give place to the new. The primitive market at which the Wiltshire rustics now gather on Saturdays will probably, as soon as the new line is open, become the centre of a large and commonplace agricultural population. Now, therefore, is the last opportunity to catch and record many of the old traditions before they vanish. To those visitors to Marlborough who want to be gently amused by some account of the neighbourhood we can commend Mr. Hulme's book; those who want really to study the many interesting features of the place must still wait and hope for some new book.

We have on our table *Two Great Englishwomen: Mrs. Browning and Charlotte Brontë*, by P. Bayne (Clarke),—*Lieber's Miscellaneous Writings*, Vol. I., edited by D. C. Gilman (Lippincott),—*Shakespeare and Classical Antiquity*, by P. Stäffer (Kegan Paul),—*Locke's Conduct of the Understanding*, edited by T. Fowler (Frowde),—*Experimental Chemistry for Junior Students*, Part I., Introductory, by J. E. Reynolds (Longmans),—*Questions on Magnetism and Electricity*, by F. W. Levander (Lewis),—*Musical Acoustics*, by J. Broadhouse (Reeves),—*Life and Mind*, edited by "Thalassoplektos" (Watts),—*Prevention of Defect, Deformity, and Disease*, by J. C. Burnett (The Homeopathic Publishing Company),—*Lectures on Domestic Hygiene and Home Nursing*, by L. A. Weatherly (Griffith & Farran),—*Dwelling Houses, their Sanitary Construction*, by W. H. Corfield (Lewis),—*Industrial Curiosities*, edited by A. H. Japp (Marshall Japp),—*Pottery Decoration under the Glaze*, by M. L. McLaughlin (Lockwood),—*History of Ancient Art*, 2 vols., translated from the German of John Winckelmann by G. H. Lodge (Low),—*The Coins of Japan*, Part I., by W. Bransden (Trübner),—*The Antiquary*, Vol. II., edited by E. Walford (Stock),—*The Sea*, Vol. IV., by F. Whymper (Cassell),—*Lizzie Sydenham*, by Mrs. J. M. Tandy (Edinburgh, Johnstone & Co.),—*Dick's Hero*, by S. Pitt (Cassell),—*By Land and Sea*, by S. F. A. Caulfield (Cassell),—*Maid Marjory* (Cassell),—*Oddities of a Zulu Campaign*, by W. Burton (Cecil Brooks),—*A Long Love*, by T. Palatine (Simpkin),—*The Haunted Library*, by J. F. Layson (The Tyne Publishing Company),—*Shakespeare's Dream, and other Poems*, by W. Leighton (Lippincott),—*The Poems of William Winter* (Boston, Osgood & Co.),—*The Indian*

*Convert* (Bath, Davies),—*Verses*, by Emily M. Harris (Bell),—*The Faith of Islam*, by the Rev. E. Sell (Trübner),—*"The Word was made Flesh,"* Second Series (Kegan Paul),—and *Égyptologie*, Vol. II., Part I. (Paris, Maisonneuve et Cie.). Among New Editions we have *The Life of Albrecht Dürer of Nürnberg*, by Mrs. C. Heaton (Seeley),—*A Treatise on the Use of the Tenses in Hebrew*, by S. R. Driver (Frowde),—and *Mathard: a District Memoir*, by F. S. Growse (North-Western Provinces and Oudh Government Press).

#### LIST OF NEW BOOKS.

##### ENGLISH.

- Theology.*  
Brooke's (Rev. S. A.) *Spirit of the Christian Life*, Sermons, cr. 8vo. 7/6 cl.  
Green's (S. S.) *Notes for Lessons on the Gospel History*, Part 2, cr. 8vo. 3/6 cl.  
*Fine Art and Archaeology.*  
Evans's (J.) *Ancient Bronze Implements, Weapons, and Ornaments of Great Britain and Ireland*, 8vo. 25/6 cl.  
*Poetry and the Drama.*  
Nichol's (J.) *Death of Themistocles, and other Poems*, 7/6 cl.  
Robinson's (A. M. F.) *Crowned Hippolytus*, translated from Euripides, with New Poems, 12mo. 5/6 cl.  
*History and Biography.*  
Calendar of State Papers, Domestic Series, 1634, edited by M. Green, roy. 8vo. 15/6 cl.  
Chronicles and Memorials, Registrum Malmesburienae, edited by J. B. Brewer and C. T. Martin, roy. 8vo. 10/6 cl.  
Old Yorkshire, edited by W. Smith, cr. 8vo. 7/6 cl.  
Swinton's (W.) *Outlines of the World's History*, Ancient, Medieval, and Modern, cr. 8vo. 5/6 cl.  
Thornton's (P. M.) *Foreign Secretaries of the Nineteenth Century*, 8vo. 32/6 cl.  
Whewell (W.), *Life, and Selections from the Correspondence of*, by Mrs. S. Douglas, 8vo. 21/6 cl.  
*Geography and Travel.*  
Foreign Countries and British Colonies: Australia, by J. V. Fitzgerald; Egypt, by S. Lane Poole, 12mo. 3/6 each.  
Kean's (T. F.) *Six Months in Meccah*, 8vo. 10/6 cl.  
Verne's (J.) *Great Explorers of the Nineteenth Century*, translated by N. D'Anvers, 8vo. 12/6 cl.  
*Philology.*  
Livesey's (T. J.) *How to Teach Grammar*, 12mo. 2/6 cl.  
Sketches of Longer Works in English Verse and Prose, edited by H. Morley, roy. 8vo. 11/6 cl.  
*Science.*  
Ross's (J.) *Treatise of the Diseases of the Nervous System*, 2 vols. 8vo. 42/6 cl.  
*General Literature.*  
Besant (W.) and Rice's (J.) *Chaplain of the Fleet*, 3 vols. 31/6  
Cox's (Rev. Sir G. W.) *Introduction to the Science of Comparative Mythology and Folk-lore*, cr. 8vo. 9/6 cl.  
Crosland's (M.) *Pith, Essays and Sketches, Grave and Gay*, &c., cr. 8vo. 5/6 cl.  
Episodes of Captivity, Exile, and Escape, a Book for Youth, 12mo. 2/6 cl.  
Kettle's (R. M.) *The Falls of the Loder*, cr. 8vo. 5/6 cl.  
Middlemass's (J.) *Touch and Go*, cr. 8vo. 2/6 cl.  
Oliphant's (Mrs.) *Harry Jocelyn*, 3 vols. cr. 8vo. 31/6 cl.  
Payn's (J.) *From Exile*, 3 vols. cr. 8vo. 31/6 cl.  
Woodburne's (G. B. L.) *Story of our Volunteers*, cr. 8vo. 2/6 cl.

##### FOREIGN.

- Theology.*  
Midrasch (Der) zum Buche Esther, übertr. v. A. Wunsche, 3m.  
Simons (E.): *Hat der Dritte Evangelist den Kanonischen Matthäus benutzt?* 2m.  
Wetzel (A.): *Die Translatio S. Alexandri*, 2m. 80.  
*Law.*  
Baron (J.): *Der Römische Civilprozess*, Part 1, 6m.  
*Fine Art and Archaeology.*  
Kekulé (R.): *Der Kopf d. Praxitelischen Hermes*, 2m. 65.  
*History and Biography.*  
Böhmer (J. F.): *Regesta Imperii*, 1198-1272, Vol. 2, 16m.  
Dudik (B.): *Mährens Allgemeine Geschichte*, 6m.  
Löher (F. v.): *Russlands Werden u. Wollen*, 9m.  
Schanz (N.): *Englische Handelspolitik gegen Ende des Mittelalters*, 2 vols. 32m.  
Untersuchungen aus der alten Geschichte, Part 4, 1m. 60.  
*Philology.*  
Assyriologische Bibliothek, ed. P. Delitzsch u. P. Haupt Part 2, 10m.  
Fabricius (B.): *Die Elegien d. Albius Tibullus*, 2m. 50.  
*Science.*  
Forsyth (C. J.): *Die fossilen Pferde insbesondere Italiens*, 2 parts, 16m.  
Haeckel (E.): *Metagenesis u. Hypogenesis v. Aurelia Aurita*, 5m. 40.  
Haniel (J.): *Die Flötzlagerung in dem Westfälischen Steinkohlengebirge*, 30m.  
Harlachner (A. R.): *Die Messungen in der Elbe u. Donau*, 17m.  
Nosek (T.): *Die Regulierung v. Gebirgsflüssen*, 12m.  
Pringsheim (N.): *Die Lichtwirkung in der Pflanze*, 12m.  
Steiner (J.): *Werke*, Vol. 1, 16m.

#### SIR HENRY JACKSON, BART., M.P.

##### IN MEMORIAM.

"A good friend has been given, and it has pleased God that he has been taken. And when in the field of battle a standard-bearer falls, it is the duty of the soldier, however humble he may be, who stands by him in the ranks, to seize upon that standard, to hold it aloft, to continue the battle, and to attempt

to carry it to victory."—Opening words of a speech delivered by Sir Ughtred Kay-Shuttleworth, Bart., on March 9th, during the late election at Coventry, containing an allusion to the death of Sir H. M. Jackson, Bart., late M.P. for Coventry.]

φίλος πέφνηε πιστός, εἶτα δ' αὖ θεῶν  
ὀλωλε μοῖρα, φροῦδος ἀρπασθεῖς στρατοῦ.  
ἀνδρὸς γὰρ μὴν πόντον ἐν πάλῃ δορὸς  
ψ̄ προστέτακται σῆμα βαστάζειν μάχης,  
χρὴ διδοχὸν λαβόντα τὸν παραστάτην,  
εἰ καὶ ταπεινὸς ἐστὶ, ἀλλ' ὅμως χερσὶν  
ὑψηλὸν αἶρειν, μηδὲ παύεσθαι μάχης,  
φέρειν δ' ἄοκνον τέρμα πρὸς νικηφόρον.

W. W. S. ESCOTT.

#### THE 'CONCORDANCE TO SHAKESPEARE.'

I HAVE just received "from Mary Cowden-Clarke, with kindly greetings and kindest memories," a fly-leaf which she asks me to preserve in my copy of her 'Concordance to Shakespeare.' It is dated the 14th of February, 1881—her "golden wedding" day with her readers. The venerable authoress tells us: "It is now more than half a century ago, when, on the 15th of July, 1829, sitting at the breakfast table of some friends in pleasant Somersetshire, regret was expressed that there existed no concordance to Shakespeare, whose works formed the Bible of the intellectual world. Eager in everything, I resolved there and then that I would write this desired concordance; and that very forenoon, while joining my friends in their walk through the fields, I took a volume of the poet and a pencil with me, and jotted down the first lines of my book under B:—

Boatswain, have a care.—'Temp.' I. i.

Sixteen years of hard work, but delightful work, sufficed to complete the manuscript..... The 'Concordance' made its earliest appearance in monthly parts (the list of subscribers to which was headed by the King of Prussia); but when it was completed the work obtained distinguished notice from various reviewers, among whom was John Forster..... Leigh Hunt gave kind and fanciful prediction that his young friend 'Victorinella's' name would go down to the future on the same page with her great master's; Douglas Jerrold playfully assuring her that she must expect a kiss from Shakespeare when she should meet him in Paradise."

It is in Douglas Jerrold's long-treasured copy of his and my friend's great labour that I am to place the fly-leaf from which I have taken these few facts, which may interest Shakespearean readers.

BLANCHARD JERROLD.

#### 'PETER'S LETTERS TO HIS KINSFOLK.'

Lennox Street, Edinburgh.

THOSE of your readers who gave attention to details of "imaginary editions" of a bygone century, which appeared in the *Athenæum* some little time ago (No. 2762, p. 435), may be interested in the story, at least equally curious, of a mysterious edition which, if it ever had any existence at all, was of a date nearer to our own time.

It is well known that John Gibson Lockhart, the son-in-law and biographer of Sir Walter Scott, published—'tis sixty years since—a work entitled 'Peter's Letters to his Kinsfolk.' The book professes to be a series of epistles from a Welsh doctor, Peter Morris, to his friends at home, giving full and familiar—as many thought, too familiar—descriptions of his experiences during a tour in Scotland. His impressions of living celebrities and Scotch manners and customs are freely given, with notes on Edinburgh balls, Glasgow suppers, &c., all in a style dashing, fresh, and effective. The writer was then only five-and-twenty. The book gave great offence—it is not easy at the present day to see why—and, by consequence perhaps, had a great run.

During the year in which it appeared two editions were issued. The copy before me bears on the title-page that it is the second edition, printed for William Blackwood, Edinburgh, and



J. & W. Cadell, London, three volumes, 1819. James Ballantyne & Co., of Edinburgh, were the printers.

It is no doubt unavoidable that in a three-volume *jeu d'esprit* such as this some of the humour should be heavy. It was thought, apparently, that *vraisemblance* must be kept up by every means. Consequently there is in this, which is called the second edition, a laughable dedication to the Bishop of St. Davids, and an equally quaint "epistle liminary" to Mr. Davies, of the well-known publishing house in the Strand, which concludes with a promise of some of the finest claret in the Principality if he will come down and visit Peter Morris in Wales.

In this epistle the writer mentions Mr. James Ballantyne, "with whom he became acquainted when in Edinburgh," and expresses a wish that the present edition may be printed at his press. "The first edition," he adds, "being but a coarse job and so small withal, I did not think of him." Now the question I would propound, especially to your Scotch readers, is this, Did any one ever see a first edition of 'Peter's Letters'? I have instituted inquiry, but can hear of none.

Mr. Stillie, the venerable bookseller of this town, whose quintally annotated catalogue was noticed in the *Athenæum* a few weeks ago, and whose employment with the Ballantynes at the period of Sir Walter Scott's connexion with them makes his opinion in such a case valuable, tells me that he had it from a sure hand, at the time, that there never was a first edition.

Is it then, that, for the purpose of giving point to a somewhat ponderous joke—akin to which is the conceit of Peter's description of the genius and personal appearance of "John Gibson Lockhart"—the device was resorted to of dubbing the first issue the "second edition"? There is trace of this in the body of the work. *Apropos* of the different styles of dancing observable in an Edinburgh ball-room, Peter is made to write thus to his aunt in Wales, Lady Jones: ".....only the last time I saw you, you were praising with all your might the legs of Colonel B——, those flimsy worthless things, that look as if they were bandaged with linen rollers from the heel to the knee.....I still assert, and I will prove it, if you please, by pen and pencil, that, with one pair of exceptions, the best legs in Cardigan are Mrs. P——'s. As for Miss J—— D——'s, I think they are frightful. \* \* \*"

To these asterisks is appended a foot-note to this effect:—"A great part of this letter is omitted in the second edition [this edition, he means] in consequence of the displeasure its publication gave to certain individuals in Cardiganshire. I hope I need not say how much I was grieved, when I learned in what way some of the passages had been regarded by several ladies who have not a more sincere admirer than myself.....As for the gentleman," &c. (*vide* 'Peter's Letters,' p. 222, vol. i. of the so-called second edition, and p. 226, vol. i. of the third edition, both of 1819).

I apprehend that a first edition of 'Peter's Letters,' with the omitted criticisms alluded to, would be a rare bird indeed, worthy of being encased behind the brass wires of the Advocates' Library or British Museum, neither of which institutions possesses such a treasure.\*

A reference to the volume of *Blackwood's Magazine* for the year 1819 is instructive. In the February number appears a review of a work entitled "Peter's Letters to his Kinsfolk; being the Substance of some familiar Communications concerning the present State of Scotland made during a late Visit to that Country. *Aberystwith* (!) 1819." Thus the opening sentence runs: "Though it is said in the title-page that these volumes are sold by all booksellers, yet, strange

to tell, a single copy is not to be found among all the bibliopoles of Edinburgh; these gentlemen are really very remiss, and seem not to know their own interest" (p. 612). In the March number are to be found "Further Strictures on 'Peter's Letters'.....with Extracts from that Popular Work," in which, if I mistake not, the hand of Christopher North is discernible.

It only remains to be added that Mr. Garnett, of the British Museum, with his usual courtesy, has drawn my attention to a life of J. G. Lockhart and an elaborate critique upon his works in the *Quarterly Review*, vol. cxvi., evidently written by one who knew him intimately. A passage in this article would appear to be all that is needed to complete the case:—"By-and-by a second edition [of 'Peter's Letters'] came out, the first never having had any existence except in the teeming brain of the author" (p. 461).

ALEX. FERGUSSON, Lieut.-Col.

#### THE OLDEST ENGLISH PRINTED BALLAD.

THE authorities of the British Museum have just become possessed of what there seems ground for believing to be the oldest English printed ballad in existence. It is entitled 'A Ballade of the Scottysse Kynge,' and refers to James IV. of Scotland. There is a note to the volume by the Rev. J. E. Jackson, Leigh Delamere, Chippenham, Honorary Canon of Bristol, who states that this precious ballad "formed the lining of the inside of the wooden cover of an old folio volume belonging to Miss Chatyn Grove, of Zeal's House, Bath. The old book, with a great many more, had been for years on the floor of a garret in a farmhouse at Whaddon, co. Dorset (now Miss Grove's), and both farmhouse and library had come to her by family descent, from a Mr. Bullen Reynes, of co. Dorset."

The Museum catalogue states that the ballad is by John Skelton, and that it relates to the battle of Flodden. It is in quarto, fine black letter, and was printed in London in the year 1513, by Richard Fawkes. Considering the circumstances under which it was rescued, it is in a wonderful state of preservation. There are four leaves, without title-page or pagination, thirty-one lines to the full page. Beneath the title is a woodcut, representing two knights, and beneath the woodcut are the first four lines of the letter-press. This ballad was included in 'A Treatise of the Scottes,' published later than the date of the ballad itself, among "certayne bokes, cōpyed by Mayster Skelton," but with many variations. The original ballad, now in the British Museum, is as follows:—

Kynge Jamy/ Jamy your joye is all go  
Ye sommoned our kynge why dyde ye so  
To you nothyng it dyde acorde  
To sommon our kynge your soverayne lorde  
A kynge a somner it is wonder  
Knewe ye not salte and suger asonder  
In your sonnynge ye were so malaperte  
And your harolde nothyng experte  
Ye thought ye dyde it full valyauntolys  
But not worth thre skypes of a psey  
Syr squyer Galyarde ye were to swyfte  
Your wyll renne before your wytte  
To be so scornfull to your alye/  
Your counseyle was not worth a flye.  
Before the Frenshe kynge/ danes/ and other  
Ye ought to honour your lord and brother  
Trowe ye Syr James his noble grace/  
For you and your Scottes wolde tourne his face  
Now ye proude Scottes of gelaywe  
For your kynge may synge welawaye  
Now must ye knowe our kynge for your regent/  
Your soverayne lorde and president/  
In hym is figured Melchisedech/  
And ye be desolate as Armeiche  
He is our noble charyngyon.  
A kynge anyoynd and ye be non  
Thurgh your counseyle your fader was slayne  
Wherfore I fere ye wyll suffre payne/  
And ye proude Scottes of Dunbar  
Parde ye be his homager.  
And suters to his parlyment/  
Ye dyde not your dewty therin.  
Wherfore ye may it now repent  
Ye were yourselve somwhat to bolde/  
Therfore ye have lost your copholde.  
Ye be bounde tenautes to his estate.  
Syn by your game ye playe chekmate.  
For to the castell of Norham  
I understonde to soone ye cam.  
For a prysoner there now ye be,  
Eythir to the devyll or the trinite.

Thanked be Saynte Gorge our ladyes knythe  
Your pryd is paste adwe [adieu] good nyth.  
Ye have determyned to make a traye  
Our kynge than beyng out of the waye  
But by the power and myght of God  
Ye were beten weth your owne rod  
By your wanton wyll syr at a worde  
Ye have lost spores/ cote armure/ and sworde  
Ye had bett better to have busked to huntey bakes/  
Than in Englonde to playe anye such pranks  
But ye had some wyle [wile] sede to sowe.  
Therfore ye be layde now full lowe/  
Your power coude no lenger attayne  
Warre with our kynge to meynstayne.  
Of the Kynge of Naverre ye may take hede/  
How unfortunately he doth now spede/  
In double welles now he dooth dreme.  
That is a kynge wout a realme  
At hym example ye wolde none take.  
Experience hath brought you in the same brako  
Of the out yles ye rough foted Scottes/  
We have well eased you of the bottles  
Ye rowe ranke Scottes and broken danes  
Of our Englysshe bowes ye have sette your banes.  
It is not xyltyng in tour nor towne/  
A somner to were a kynge crowne  
That neble erle the whyte Lyon.  
Your pompe and pryde hath layde a downe  
Hs sone the lorde admyrall is full good.  
Hs swerde hath bathed in the Scottes blode  
Goi save Kynge Henry and his lordes all  
And sende the Frenshe kynge suche another fall/  
Amen/ for saynt charyte  
And God save noble  
Kynge/ Henry/  
The viij.

There can, I think, be no question of the authenticity of this ballad. It bears upon it every mark of genuineness. I beg to direct the attention of our learned societies to it as a discovery of no common interest. If it be genuine—and all students of old English literature will, I believe, admit it to be so upon examination—it should be at once reproduced in fac-simile.

G. BARNETT SMITH.

#### THE NEW SHAKSPEARE SOCIETY.

THE following letter has been addressed to the Secretary of the New Shakspeare Society. It is significant of the opinion entertained by German scholars about the propriety of the language indulged in by the Director of the Society:—

We regret to inform you that we have determined upon resigning the Vice-Presidency of the New Shakspeare Society, and shall be obliged by our names being henceforth omitted on the list of Vice-Presidents.—Yours respectfully,

H. ULRICH, Halle.  
NICOLAUS DELIUS, Bonn.  
KARL ELZE, Halle.  
F. A. LEO, Berlin.

Meanwhile the Director is exerting himself to fill up the gaps which, we must say, his own behaviour has caused. Mr. Henry Sweet and Dr. James A. H. Murray, both formerly Presidents of the Philological Society, have, with Prof. Paul Meyer, of the Collège de France, become Vice-Presidents of the Society, and the Rev. W. A. Harrison has been elected a member of the Committee in the place of Mr. Hetherington, who has resigned.

#### THE IRVINGS.

I WOULD ask permission to say a few words in the *Athenæum* in reference to those passages in Mr. Carlyle's 'Reminiscences' in which he has assailed Mrs. Irving and her family—the Martins of Kirkcaldy. My claim for venturing to trouble you is as follows:—When Mrs. Oliphant wrote her 'Life of Edward Irving,' his only son, Martin Irving, found that in two instances injustice had been done by the writer—no doubt in perfect good faith. His mother had been described as a person wholly the inferior of Edward Irving, and the conduct of Irving's co-religionists on one important occasion had been gravely misrepresented, while a serious error in dates had given colour to this misrepresentation. Martin Irving did not wish to come forward himself in the matter, on which, as a son, and as holding the faith wherein his father had died, his feelings were strong; and he asked me, who had known his mother well, to review Mrs. Oliphant's 'Life.'

Mr. Froude was the editor of *Fraser's Magazine*, and, after some correspondence with him on the

\* Lowndes seems to have been misled as well as others. He describes the "second edition" of 1819 very exactly, pre-filing, however, details of an earlier edition, which by inference he supposed must be similar to the "second," but by no means "a coarse job and small withal," seeing that it is said to be in 3 vols., and of the price of 12. 11s. 6d., like the other, though without the illustrations.

subject, my review appeared in that periodical. It is, not unnaturally, forgotten both by the public and by the editor, and I only name what was written so many years ago as some sort of evidence that I know the subject of which I write. Martin Irving is in Australia, and he is now the only remaining child of Edward and Isabella Irving, but I write with the sanction of their son-in-law and of Mrs. Irving's surviving sister.

It was understood that Mrs. Oliphant's view of Mrs. Irving had been gained from the Carlyles, and I was in no degree surprised that the portrait presented of her in the 'Reminiscences' should not have been favourable. It is not matter for wonder that a woman should think hardly of one who had become the wife of a man once in love with herself, and Carlyle's detestation of the enthusiasms of Irving's later life was visited on her who shared them, since—and this was noble in him—he ever strove to think of his early friend at his best, and as though his beliefs were not part of himself, but put on from outside. But I was not prepared for the megalomania, the wanton misstatement, and the cruelty of much which is written down in the 'Reminiscences'—unexpurgated by Mr. Froude.

The indictment begins as follows, against the family in general and Isabella Martin, afterwards Mrs. Irving, in particular. I condense, but leave out no essential word:—

"The one house where I often met him [Irving] was the Rev. Mr. Martin's, which was a haunt of his, and where, for his sake partly, I was always welcome. There was a feeble intellectuality current here; the minister was a precise, innocent, didactic kind of man, and I now and then was willing enough to step in, though various boys and girls went cackling about, and Martin himself was pretty much the only item I really liked. The girls were some of them grown up, not quite ill-looking, and all thought to be, or thinking themselves, 'clever and learned.' They were not the best kind of children. Martin himself a clear-minded, brotherly, well-intentioned man. His wife seemed to me always of much inferior type, visibly proud as well as vain, of a snappish, rather uncomfortable manner, betokening, even in her kindness, steady egoism, and various splenetic qualities. A big, burly brother of hers, a clergyman whom I have seen, a logical enough, sarcastic, swashing kind of man in his sphere, struck me as kneaded out of precisely the same clay. All Martin's children, I used to fancy, had this bad cross in the birth; it is certain that none of them came to much good. The eldest Miss Martin, perhaps near twenty by this time, was of bouncing, frank, gay manners and talk, studious to be amiable, but never quite satisfactory on the side of *genuineness*. Something of affected you feared always in these fine spirits and smiling discourses. She was very ill-looking withal; a skin always under blotches and discolourment; muddy grey eyes which, for their part, never laughed with the other features; pock-marked, ill-shapen, triangular kind of face, with hollow cheeks and long chin; decidedly unbecoming as a young woman. In spite of all which she had managed to charm poor Irving, and it was understood they were engaged. Her maternal ill qualities came out afterwards in her as a bride, and still more strongly as a wife."

Very much in the above extract is, of course, mere matter of opinion as distinguished from statement of fact; it is difficult to contradict what, of course—if he really thought it—Carlyle had a right to think, however ill-natured it might be to say it. Yet hereon a few words may be allowed. Of Mr. Martin, the father, hereafter. Against Mrs. Martin the accusations are so vague that it is impossible to give them sufficient shape to refute them. But I have before me a letter from Miss Anne Martin, the only surviving daughter, written since the publication of the 'Reminiscences,' from a full heart deeply wounded by them. Miss Martin writes:—

"The way he speaks of my dear mother is utterly atrocious. I have been exceedingly touched with my father's chivalrous love and devotion in looking over his letters to his 'dear wife,' his 'love,' his 'dearest.' Had she been such as Carlyle represents, love must have died out of a heart like his. Loyalty would have kept him silent; but truth would have sealed his lips to expressions of tenderest affection."

Of Mr. Howie, the "swaggering clergyman," his niece now writes:—

"My mother's brother was so beloved by his people, though he was a Moderate, and would not have come out in 1843, that when those of them who did come out heard that his eldest son had joined the Free Church, they would have no one but him for their minister. They would wait patiently till he was licensed. I think that says that uncle James was something more than a *swaggerer*."

Of her sister Isabella Miss Martin says:—

"When Mr. Irving came to Kirkcaldy his (future) wife was a girl of fourteen. She was not very long his pupil, or very steadily, for my mother was not very strong, and the eldest daughter has much to do in a large family with only limited means to supply wants. In 1817 she went to Edinburgh, to live with a brother of my mother who had begun business as a lawyer. There are many short letters of hers about that time, in almost every one of which there are expressions of a desire to live as became a child of God. She was not very willing to stay with my uncle; she thought she was living a useless life, and wished to be at home to help her mother. These sentiments are very unlike those of the bouncing woman that Mr. Carlyle speaks of. Had she been such as he calls her, she would have been unwilling to leave, not to remain. She saw at her uncle's house a good deal of society, and she mentions dining out a great deal. Yet she wished to leave this gaiety and come home to help my mother. Not much of the bouncing woman—fast girl, I suppose—in that desire. The love of her aged relatives, grandfathers and grandmothers, their wish to have her with them when sick, show that she was anything but a pleasure-seeking, giddy girl. Carlyle's remarks on her personal appearance are brutal. She never was good-looking in face; but she had a bright, animated expression, full of intelligence and goodness. Her figure was good, her movements lithe and active."

To this testimony of her sister I may add my own. I knew Mrs. Irving in her last years, and remember her as the very ideal of stately and dignified womanhood; one who could not have been "bouncing," and who certainly seemed, to those young men to whom her son afforded the honour of his mother's acquaintance, to be and have been well-looking, intellectual, truthful, and good. My friend Mr. Frederic Harrison, who has read what I have here written, allows me to say that he also was one of those young men who, as friends of her son, visited at Mrs. Irving's house, and that his recollection of her agrees with my own.

Leaving matters of mere opinion, Mr. Carlyle goes on to still graver accusations. Irving, he says, was in love with a Miss Gordon, "could the Miss Martin bonds have allowed, which they never would." He also was in love with Miss Welsh, afterwards Mrs. Carlyle.

"I think there had been before this on Irving's own part some negotiations over to Kirkcaldy for release there, and of united hope towards Haddington, (which was so infinitely miserable!) and something (as I used to gather long afterwards) might have come of it, had not Kirkcaldy been so peremptory and stood by its bond (as spoken or as written)—'bond or utter ruin, sir!'—upon which Irving had honourably submitted and resigned himself."

The only point we are here concerned to deny is this matter of holding Irving to his bond. The facts are precisely the other way. I know nothing of the Gordon episode; it is quite possible that there might have been some turnings of fancy in that direction; it is certain that the engagement to Isabella Martin was for a while broken off, and that Edward Irving was attached to Miss Welsh. His was one of those sensitive, emotional natures, easily swayed by woman's influence, and unintentionally inconstant, till the final step of marriage was taken. Miss Martin has discovered a letter from her father to Edward Irving which utterly explodes the fiction of Kirkcaldy bonds, and shows that the renewal of engagement came from Irving, and was received with but faint encouragement by the Martin family. I do not know what reasons finally decided Miss Welsh to reject Edward Irving, but she did so, and it would appear that, despite his fancy for Miss Welsh, Isabella Martin was the object of his deepest affection. He had come to London and thence renewed his proposals. It was difficult for him to leave London, but he was

now, as in all things, eager that the marriage should not be delayed, and Mrs. Basil Montagu proposed that Miss Martin should come to London and be married from her house. This suggestion Mr. Martin negatives, in a letter of which the following extracts wholly dispose of the "bond" fiction:—

"I have to acquit you of all suspicion of dishonesty or insincerity. Your chief fault in my estimation was your being too explicit, telling facts and feelings which it had been better for yourself and others that you had buried in silence. You must allow me, moreover, to say that these vehement and violent revulsions of sentiment, which you have now and formerly exhibited, do somewhat disquiet and alarm my less ardent mind, and give me some fear for the probable tranquillity of my most beloved child's life in a union with you. Yet, trusting to your high feeling of honour, I am not about to deny my consent to what you again consider to be a blessing essential to your future earthly happiness. May God bless you with her! But I must enter my strong dissent against your marriage being so soon completed as you propose."

Where is the bond here? The whole letter is too long to quote, but the tone of it is throughout doubtful, anxious, and in a measure even discouraging, that of a father unwilling to part with a beloved child, and by no means thinking that a union with Mr. Irving was the desirable business which it seemed to that gentleman's London admirers or to himself. It is grievous even to seem to blame Edward Irving in clearing his wife, but his greatness will bear a speck, especially one so nobly atoned for by the fervid devotion of his married life.

Here, perhaps, is the place to say of the family of children—"none of whom came to much good," according to Mr. Carlyle—that they were one and all worthy and excellent people, three of the daughters good wives and mothers, both sons respectable and honoured, one, who died a merchant at Dundee, exceptionally distinguished by his fellow townsmen as a man of probity and worth.

Irving married and settled in Pentonville, and Carlyle, then unmarried, came to London.

"Irving," he says, "received me with the old true friendliness; wife and household eager to imitate him therein. I seem to have stayed a good two or three weeks with them at that time."

Accidentally we hear of the "neat little early dinner," a phrase to be remarked. Again, and yet again and again, Carlyle was Irving's guest. Whenever he required a home in London those too hospitable doors were open to him—a man, if we may believe him, fastidious in the extreme, most unlikely to stay in another man's house if he were not comfortable. And now, after long years, how does he requite his friend's generous hospitality?—

"There were beautiful items in his present scene of life, but a great majority which under specious guise were intrinsically poor and vulgar and importunate, and introduced largely into one's existence the character of *huggermugger*, not of greatness and success in any real sense."

This accusation is twice repeated, but the very epithets "neat dinner," "pretty drawing-room," &c., almost of themselves refute it. But now let us hear Miss Martin once more:—

"Huggermugger it never was. In the nature of things it could not be elegant. With a small income, a family, few servants, and the unbounded hospitality of Mr. Irving, it was often difficult to get all the work done. I lived with them in 1830-31, and the number of people at breakfast was sometimes more than could well be accommodated, and of course things were often crowded. As a rule we dined alone. But Edward often gave an unexpected invitation, and brought in some one to share the meal. Again, in the evening we often had people to tea, on Saturday evening often a large number."

Mr. Carlyle speaks of Edward Irving and his wife sallying forth in a hackney coach to find and bring home under the shelter of his own roof a poor sotted clergyman of his acquaintance, if there he might save him; and no doubt these things put out the fastidious philosopher, already disposed to hate the woman who made her husband's home happy and seconded him in all good works. Refinement may sometimes give



way in a degree to a large-hearted charity and hospitality, which are cruelly requited by a contemptuous word.

Of another accusation—that Mrs. Irving closed her doors against Carlyle in a special manner—Miss Martin says:—

"How absurd is that charge of her closing the door against him when Edward was ill in Berners Street! The door was closed against every one but the *habitués* of the house. Did my sister peep out at every one who rang the bell, and say who was to be admitted or who excluded? The thing is too ridiculous."

Once, to his great disgust, Mr. Carlyle heard the Tongues.

"It was in a neighbouring room [in Irving's house], larger part of the drawing-room belike. Mrs. Irving had retired thither with the devotees. Irving for our sake had stayed.....when there burst forth a shriek, hysterical 'Lah, lah lah!' to which Irving, with singular calmness, said only, 'There, hear you, are the Tongues!' And we two, except by our looks, which probably were eloquent, answered him nothing, but soon came away, full of distress, provocation, and a kind of shame. Why was there not a bucket of cold water to fling on that lah-lalling hysterical madwoman? Thought we, or said to one another, 'Oh, heaven, that it should come to this!' I do not remember any call that we made there afterwards. Of course there was a farewell call; but that, too, I remember obliquely by my Jeannie's distress and disgust at Mrs. Irving's hypocritical final *kiss*, a kiss of the untriest, which really ought to have been spared."

It is not said, but it would be by most readers understood, that the speaker was Mrs. Irving. This was not the case; neither Mrs. Irving nor her husband at any time spoke with tongues. And what more natural and touching than that Mrs. Irving, parting with an old friend, whom her husband had loved, whom she thought full of all kind feelings, should have kissed her in all the honesty of her loving heart?

But enough said on this matter. I have been anxious to put another view forward of Mrs. Irving's character. My readers must judge between Mr. Carlyle and the sister of her of whom he has spoken ill. Mine is not the only contradiction these volumes will receive. Mrs. Procter, in a privately printed pamphlet, which we hope is only technically "private," has spoken out for her own family, and many another protest might be made with propriety. I should be only one of a thousand were I to speak words of regret that Mr. Froude has acted as one would do who, sitting by a fevered patient's bedside, should hear delirious ravings and publish shameful utterances to all the world. When Mr. Carlyle wrote much of this work he was not truly himself, and only a revelation of his true self should have been allowed to see the light. The book has been published in a hurry, full of slovenly misprints, so that Mr. Irving's sister, who is Mrs. Dixon at page 185, becomes Mrs. Dickson at page 293. We trust that Mr. Froude will repent at leisure that which he has published in haste.

The deepest grief with many of us is not even that persons who were our friends in past years are maligned, but that slanders should be uttered by the dead lips of one whom we have long revered as a teacher, and that of him Mrs. Procter should have to write, in her vigorous little preface, "He should beware how he strikes who strikes with a dead hand." It is grievous that one whom we have long considered as almost a prophet and seer should now be associated in our minds with the stinging sentence of the Psalmist, "Thou hast loved to speak all words that may do hurt, O thou false tongue!"

C. KEGAN PAUL.

#### THE CHARACTER OF ATOSSA.

It has always been supposed by students of Pope that there was an edition of the 'Ethic Epistles' corrected by the author, which was ready for publication at the time of his death. This edition contained the character of Atossa. Lord Bolingbroke, in a letter to Lord Marchmont, writes, "I have a copy of the book." A few

other presentation copies were distributed among Pope's friends, but after the poet's death they were recalled by the executors, and the whole edition destroyed. One copy, belonging to "blameless Bethell," was not recovered. It is probable also that Warburton kept one for his own use.

A copy has now turned up, and, owing to the courtesy of Mr. Brooke, the fortunate owner of this bibliographical treasure, I have been able to examine the volume. I have no doubt that it is a copy of the quarto which was to form part of a complete edition of Pope's works. The 'Essay on Man,' the 'Dunciad,' and the 'Essay on Criticism' had been already published.

The question of the 'Ethic Epistles' was fully discussed in 1857 in the columns of the *Athenæum*, and Mr. Dilke's contributions on the subject have been reprinted in the 'Papers of a Critic.' The text and the notes and commentary of the quarto seem (as far as a hasty examination could show) to be identical with the 'Ethic Epistles' of Warburton's edition. Warburton, however, includes the epistle to Addison, which does not appear in the original quarto.

F. G.

#### Literary Gossip.

MRS. LYEELL, the sister-in-law of the late Sir Charles Lyell, is preparing for publication the life and letters of the distinguished geologist. Mr. Murray will bring the book out during the coming season.

The same publisher promises for October another volume of Elwin's 'Pope,' the third volume of the poetical works, edited by Mr. Courthope, and containing the Satires and Moral Essays. Mr. Du Chaillu's 'Land of the Midnight Sun' will also be issued by Mr. Murray very soon, and a "centenary edition" of Dr. Smiles's excellent biography of George Stephenson.

MISS RHODA BROUGHTON is said to be working at a novel which will partly deal with Oxford and Oxford society.

It is rumoured that Lieut. Acland is the author of 'Through the Ranks to a Commission,' reviewed in our columns last week. What promised to be a very meritorious military career on the part of Lieut. Acland has most unfortunately come to an end through an attack of rock-fever acquired at Gibraltar.

MESSRS. MACMILLAN & Co. will shortly republish in a small volume Burke's 'Letters and Papers on Irish Affairs,' edited with a preface by no less a person than Mr. Matthew Arnold. The interest of this publication at the present time is obvious.

THE large and valuable library of the veteran historian Dr. John Hill Burton will be disposed of by Messrs. Sotheby & Wilkinson at the end of this month. As might be expected, the library of the author of 'The Book-Hunter' is rich in works of antiquarian and historical value.

TALKING of sales, we may mention that at Messrs. Puttick & Simpson's rooms on Monday last a copy of Thackeray's works, the *édition de luxe*, was knocked down for 317., and a 'Romola,' *édition de luxe*, realized 24. 18s.

BISHOP WORDSWORTH, of St. Andrews, is to review the lectures on Scottish ecclesiastical history which are being delivered in St. Giles's, Edinburgh, by the leaders of the Church of Scotland. The bishop will deliver two lectures on the periods from the

'Reformation to the Restoration' and from the 'Revolution to the Disruption,' during the month of May, in St. Mary's Cathedral, Edinburgh, which will afterwards be published in pamphlet form by Messrs. William Blackwood & Sons.

MR. A. J. DUFFIELD has in the press a new work, 'Don Quixote: his Critics and Commentators,' to be published next month or early in June by Messrs. C. Kegan Paul & Co.

'PERSONAL Reminiscences in China before Treaty Days' is the title of a work which will appear in the course of the summer. The author, Mr. William C. Hunter, was, it seems, for upwards of twenty-five years a resident in China.

LIEUT. C. R. LOW has in the press a book entitled 'Maritime Discovery: a History of Nautical Research from the Earliest Times.'

MESSRS. T. & T. CLARK, of Edinburgh, will shortly publish the first issue for the present year of their "Foreign Theological Library." It will comprise Prof. Godet's 'Commentary on the Romans,' Vol. II., and Prof. Dörner's 'System of Christian Doctrine,' Vol. II.

MESSRS. SMITH, ELDER & Co. will shortly publish a new novel by the author of 'The Gwylliams,' called 'Four Grotchets and a Bar.'

MESSRS. WHITTAKER & Co. will shortly publish, in their "Handy Volume" series of books, De Quincey's 'Confessions of an English Opium-Eater' and 'Plutarch's Lives arranged for Every-day Readers.'

THE death is announced of Mr. Lawrence Goodchild, author of 'The Rebel's Wooing' and of many popular ballads and songs. Mr. Goodchild, who was a native of Northumberland, was sixty-seven years of age.

GENERAL SIR ANTHONY B. STRANSHAM has just printed a work entitled 'Notes relating to the Family of Streynsham of Feversham, Kent,' of which the edition is limited to eighteen copies for private circulation only. This quarto volume forms an interesting addition to the rare privately-printed literature of genealogy, and includes incidental notices of the families of Towneley of Towneley, Bugge of Harlowe, Vah'n or Vaughan, Wightmann, and Bayfield.

THE fac-simile of the *editio princeps* of the block-book entitled 'Ars Moriendi,' for the Holbein Society, has just been finished by Mr. F. C. Price, and is now at the binder's. The date of the book itself is probably not later than A.D. 1450. The woodcuts, which are quaint and full of *diablerie*, are of the Dutch style. A copy of this rare work was lately acquired by the British Museum at the Weigel sale.

PROF. CASTELLI writes to correct an oversight:—

"Nel No. 2788 dell' *Athenæum* mi è stato fatto l'onore di parlare del mio libro sul Donnolo, nell' articolo 'Semitic Literature in 1880,' a pag 460, colonna 2<sup>a</sup>, in fine. Ma sono stato meravigliato di vedere che vi si dicea che in detto mio libro non è stato fatto uso del libro del Ginsburg, 'The Kabbalah: its Doctrine, Development, and Literature,' mentre quest' opera è citata due volte: a pag 5, nota 3, e a pag 22, nota 6. Trattandosi di una cosa di fatto, la pregherei di rettificare una notizia che non è esatta."

A RUSSIAN editor, M. Theodore Elsholz, has commenced, by way of supplement to

the bi-monthly *Bibliographie Russe*, a descriptive and analytical account of all periodicals published in Russia in foreign languages, thus completing Meijow's valuable bibliography of Russian publications. The first part will be devoted to publications in French, which comprise eighty-three periodicals relating to politics, literature, and art, of which the earliest is *Le Caméléon Littéraire*, a review now extremely rare, commencing in 1755. The first political journal is the *Gazette de St. Petersburg* (1757-59). A second part, to be devoted to German papers, will be far more extensive. The last part will describe the contents of three English periodicals published at St. Petersburg and Moscow.

OUR Naples Correspondent writes:—

"I desire particularly to call your attention to an effort now being made in Naples to provide the young, especially young women, with a supply of books which will 'delight without corrupting the mind, soften the heart, and form the character.' Italy is very deficient in domestic literature, whilst England abounds with it; and it is desired to substitute for bad translations of the most immoral French works others in Italian, either translations of the best authors or original works. The Biblioteca Azzurra has therefore been started, after the model of the Bibliothèque Rose, so well known in France. The editor is Cav. Antonio Morano, and the directress Madame Zampini Salazar, with whom the idea originated. Co-operator in this enterprise will be the Marchesa Colombi, and it is hoped also Matilde Serao and Pierantoni-Mancini, all three well known in Italy for their literary productions. The first work of the series will be a translation of 'The Ogilvies,' a romance of Mrs. Craik's, by Madame Zampini Salazar. This will be followed by an original work from the pen of the Marchesa Colombi. 'Now,' says the programme, 'that the love of reading is becoming so general, now that it is understood that the selection of good books has the highest influence on character, it is more than ever necessary to form a 'Biblioteca' which will comprise a series of useful, moral, and pleasing romances. The title, Biblioteca Azzurra, will be a sufficient guarantee to mothers of families that the works published under its auspices may be safely trusted to the hands of their daughters.' It is a woman's enterprise, for the benefit of women especially, and as it has been well received in Italy it is hoped that it will not be less so in England. The Bibliothèque Rose is known throughout Europe. Why should not the Biblioteca Azzurra be equally well known?"

## SCIENCE

*Kamilaroi and Kurnai: Group-Marriage and Relationship, and Marriage by Elopement.* By Lorimer Fison, M.A., and A. W. Howitt, F.G.S. With an Introduction by Lewis H. Morgan, LL.D. (Melbourne, Robertson.)

By no people on the face of the earth is the condition of savagery better represented at the present day than by the native population of Australia. So rapidly, however, are the Australian aborigines melting away that every scrap of information which they can leave to us should be carefully hoarded as a welcome legacy to the student of anthropology. A few years more and all will be irrecoverably lost. The special value of the Australian lies in his very low ethical condition. It is not pretended that he presents a portrait of man in his most primitive state,

but it is certain that the poor "black-fellow" has not climbed many rounds on the social ladder.

The work which has just been written by two very experienced observers, the Rev. Lorimer Fison and Mr. Howitt, describes those groups of Australian aborigines which are known as the Kamilaroi and the Kurnai. But the book is something more than a contribution to local ethnology, something wider than a mere disquisition upon Australian manners and customs. By studying the complex laws of marriage and descent among these aborigines the authors have thrown light upon questions of very wide interest. Their pages contain, in fact, an early chapter in the history of human institutions. There is some reason to believe that the curious customs which the Australian savage has so jealously cherished are but a reflection, more or less distorted, of the customs of our own remotely removed ancestors. What the Australian is to-day, the progenitors of the Western races probably once were. The whole tendency of modern investigation is to show that we have risen, not that they have fallen; and that the general law ruling humanity has been, on the whole, a law of progress rather than of retrogression.

One of the most striking portions of this book is that in which Mr. Fison explains the marriage system of the Kamilaroi. Anthropologists already knew something of this system, but have had nothing so full as Mr. Fison's account. "Kamilaroi," we may remark, is a name applied to all people who speak the Kamilaroi language, and is by no means confined to the typical tribes in the Darling River district. Among the Kamilaroi, and probably throughout the greater part of Australia, the primitive system of communal marriage prevails. A man is not married to a particular woman, but a group of men in one class is theoretically married from birth to a group of women in another class. This wide recognition of the *jura conjugalia* is, however, very different from promiscuous intercourse. Moreover, in practice they are greatly restricted, and the present usage among the Australians is decidedly in advance of the communal system. The nomenclature remains in vogue, but the marital rights have been narrowed.

Group-marriage is so very different from anything that is known among advanced nations that we may be pardoned for attempting to make it clear by introducing an illustration. Suppose the people of Middlesex and the people of Surrey to represent two intermarrying but exogamous classes. Then every man in Middlesex is theoretically the husband of every woman in Surrey of the same generation; and, conversely, every man in Surrey is nominally the husband of every woman in Middlesex in his own generation. But a Surrey man would never be permitted to marry a Surrey woman, nor a man of Middlesex to wed a woman of Middlesex.

It is clear that in communal marriage the individual is utterly ignored. He exists only as part of a group, and his marriage is not the marriage of an individual, but of the whole tribe to which he belongs. And the same disregard of individuality attaches to descent. It is not simply the boys and girls of a particular marriage that are

brothers and sisters, but the boy born of a Middlesex woman is brother to all the boys and girls in Middlesex. So, too, all the boys and girls of Surrey are regarded as brothers and sisters. Nor is such group-relationship merely nominal. The Middlesex man actually acknowledges the duties of a brother towards every man and every woman in Middlesex. And it is obviously because a man recognizes all the women of his own class to be his sisters that he is unable to contract marriage in that class. Given the prohibition of sister-marriage, and a Surrey man is naturally prevented from marrying a Surrey woman.

According to the Kamilaroi organization the wife does not come into her husband's division, but remains in her own; and descent, as might be expected, is always reckoned in the female line. Thus, if a man of Middlesex takes a woman of Surrey as a wife, she still belongs to Surrey, and the issue of the union belongs, not to Middlesex, whence the husband came, but to Surrey. The child is always of the mother's class and of the mother's totem: the father's side is utterly ignored in reckoning descent.

Very different from the Kamilaroi organization is that of the Kurnai, to whose description Mr. Howitt's portion of the volume is devoted. The Kurnai are the aborigines of Gippsland. When that country was first settled by the whites in 1839 it was found to be well peopled, but the number of natives has been so greatly reduced by contact with civilization that on the 1st of January, 1879, there were only 159, including men, women, and children. In view of the early extinction of the Kurnai Mr. Howitt's monograph is peculiarly valuable.

The Kurnai are divided into two classes—the Yeerung, consisting only of males, and the Djeetgun, only of females. Uterine descent is not the sole rule; but descent runs through the father as to males, and through the mother as to females, that is to say, all boys are Yeerung like the father, and all girls Djeetgun like the mother. But the most peculiar feature in their social system is that marriage is generally by elopement, and is followed by severe punishment. This is a form of marriage which, if we are not mistaken, has previously been unrecognized among the Australian aborigines. It is, of course, not to be confounded with the common practice among savages of marriage by capture.

Although the Kamilaroi and Kurnai systems are so widely different, Mr. Fison is ready with a hypothesis to explain the origin of the latter from the former. For that explanation, however, the reader must be referred to the book itself. It is a work showing much attentive observation and close reasoning, and will be read with pleasure by all who are interested in the subject of primitive marriage—a subject which has been popularized in this country by the writings of Mr. McLennan, Sir John Lubbock, and Dr. E. B. Tylor; and in America especially by the works of Dr. Lewis Morgan, who contributes a preface to the present volume.



## ASTRONOMICAL NOTES.

We are allowed to print an interesting extract from a letter of Prof. Draper's, descriptive of the progress he has made in photographing the nebula in Orion:—"I have succeeded in taking stars in it of the 14.1, 14.2, and 14.7 magnitudes of Pogson's scale. Prof. Pickering has made a series of measures on these magnitudes especially for me at the Harvard College Observatory. You will perceive that we have photographed stars which approach the minimum visible of my 11-inch telescope, and we may, therefore, hope shortly to photograph stars actually too faint to be seen with the eye in the same instrument. The nebula, which was exposed 104 minutes, extends over an area of about 15' in diameter, though, as it becomes fainter toward the exterior parts, it is difficult to determine its precise limits." This is a great advance; no star of less than the ninth and a half magnitude has hitherto been photographed.

We mentioned last week that it appeared probable that the small planet found at Vienna on February 23rd, and supposed at the time to be a new one, was really a rediscovery of Jewua, No. 139, originally found by the late Prof. Watson whilst at Pekin in 1874, and not hitherto observed at any subsequent opposition. This has been confirmed by further calculations of its orbit by the Berlin astronomers from more extended observations, so that the number of small planets known at present remains 219, as at the end of last year. Neither planet nor comet has been discovered during the first quarter of 1881.

We have received the *Memoirs* of the Italian Spectroscopical Society up to last January. The number for October contains an interesting paper on the zodiacal light by Signor A. Serpieri, Director of the Meteorological Observatory at Urbino. Those for November, December, and January are principally occupied with the continuation of the observations of the solar spots, facule, and other phenomena, by Prof. Tacchini at Rome and Prof. Riccò at Palermo, during the third and fourth quarters of last year. Annexed to the December part are engravings from photographs of the exterior of the observatory on Mount Etna, and of three portions of the solar surface, taken by Prof. Janssen at Meudon in the month of May, 1878.

Prof. Tacchini communicates a letter to the *Comptes Rendus* for March 7th on the solar activity during the last quarter of 1880, the result of his observations being (as is shown in more detail in the January number of the *Memoirs* above referred to) that the rapid increase in the number of spots seen in September was succeeded by a progressive diminution in the course of the three following months, the spectroscopic observations indicating also, as compared with those of the previous quarter, a slight (*faible*) decrease of solar activity.

The same number of the *Comptes Rendus* gives an encouraging account of the commencement of astronomical work at the Observatory of Algiers, hitherto little used excepting as a meteorological station. The new director, M. Trépied (who has taken charge of it after five consecutive years of energetic activity at the Montsouris Observatory), is devoting himself at Algiers principally to meridian observations of the moon. Admiral Mouchez well remarks: "Aucun observatoire d'Europe, sous le rapport de la beauté du climat, ne sera plus favorisé que celui d'Alger, et les séries régulières et ininterrompues qu'on pourra y faire des passages méridiens de la lune auront une haute valeur pour le perfectionnement des tables et de la théorie si difficile de notre satellite, car, sous nos climats brumeux de Paris et de Greenwich, les observations de la lune, malgré toute la vigilance qu'on y apporte, sont encore trop incomplètes." M. Trépied's observations commenced on October 13th, and have been followed through every part of each lunation; they are confined, however, to the

element of right ascension, and it is much to be desired, for their more effective assistance in improving the lunar tables, that means should be provided for including that of declination. Up to the end of last year thirty-one observations were made, three of these being of both the first and second limbs of the moon. M. Trépied has also made a long series of observations of phenomena of Jupiter's satellites, obtained with a Foucault telescope of nearly thirteen inches aperture and a magnifying power of 180.

## THE TIDE-PREDICTING MACHINE.

3, Verulam Buildings, Gray's Inn, April 11, 1881.

WITH regard to Sir William Thomson's communication respecting your description of the tide-predicting machine exhibited at the British Association meeting at Bradford in 1873, I have to state that no label whatever was attached to the instrument when it was exhibited and described in Section A, and therefore your reporter's description (which, nevertheless, I take leave to say was entirely correct) could not have been based thereon. The instrument referred to differs entirely from the one Sir William Thomson sketched out in idea at the previous year's meeting, which will be found accurately described in your issue of August 31st, 1872. Reference is made to this projected machine in your reporter's concluding sentence. Both the British Association tide predictor and also the far more complete and elaborate working instrument which I have recently made for the Indian Government owe their origin to a complete two-component model, which I designed and constructed in the spring of 1873, embodying the principle of the combination of simple harmonic motions by means of cord and pulleys. This possible method of combination was suggested to me by Mr. Beauchamp Tower, and is not in any way due to Sir William Thomson. It forms the leading principle of the machine, and I readily acknowledge my indebtedness to Mr. Tower for the idea. The elaboration of this principle, the calculation of the numbers for each component, the designing of each individual part of the machine, have formed a laborious, anxious, and most complicated task, which has occupied my thoughts and energies for some years. The machine has no resemblance whatever to the crude and undeveloped idea hazarded by Sir William Thomson. It was never even seen by him before its virtual completion. I trust, therefore, I may be excused in protesting against any extraneous endeavours to depreciate one of the most important labours of my life.

EDWARD ROBERTS.

## THE ENDOWMENT OF RESEARCH.

Blackheath, April 9, 1881.

WILL you allow me a few words on a subject on which several communications have recently appeared in your columns? I was not present at the meeting of the Astronomical Society on the 1st inst., nor do I see, if I had been, that I could have supported either the original resolutions or Prof. Smith's amendment. The fact is, as it seems to me, that two matters really distinct have been somewhat confounded, i.e., the endowment of research *per se*, or as an abstract question, and the indefinite endowment of research—indefinite, I mean, not in amount but in manner, without requiring regular and systematic production of results or statement of work which may lead to results. The former is not an object for opposition, but is in most cases a most worthy one for application of public funds, judiciously employed; the desirable limitations in this, particularly in reference to astronomical science, are well set forth in the admirable letter from the Astronomer-Royal to Capt. Noble, published in the *Athenæum* on the 19th of February. The latter should, I think, be opposed *in toto*, for it would most certainly lead to a large amount of jobbery, and be on the whole of very doubtful benefit to science.

The Royal Observatory, Greenwich, has been most carefully kept from its foundation out of the latter category. It is unfortunate that keeping it so led at first to much misunderstanding and ill feeling between men of whose names England must always be proud, and soured the mind of the first Astronomer-Royal. Yet no one doubts now that Newton was right in establishing the principle of requiring on the part of the Government a regular account from the Astronomer at Greenwich of his operations and observations; nor is any further proof necessary that he at least was not actuated by any personal feeling against Flamsteed than the fact that almost his last official act as President of the Royal Society was to remind Halley (then Astronomer-Royal) of the regulation concerning this. From that time onwards the Royal Observatory was regularly "visited" by a committee of the Royal Society appointed for that purpose, until, on the accession of William IV., the Board was enlarged by the addition of other members. To this Board the present Astronomer-Royal has always issued an annual report of his proceedings. No one can doubt that Sir George Airy would equally without this introspection have devoted all the energies placed under his control to the best interests of astronomy; but a principle is involved in maintaining it which it is of the utmost importance to observe in dealing with public funds. It may be said that Sir W. Herschel was indefinitely endowed (using the word in the same sense as above) by George III. No doubt he was, and that king deserves high praise for so well applying a sum of 200*l.* per annum; but it must be recollected that it was his own money he so spent, whereas a Government is dealing with money belonging to the nation, which has a right to expect an account of it, and security not only that none of it be given to jobbery, but that there should be no room for even the suspicion thereof.

W. T. LYNN.

## SOCIETIES.

ROYAL.—April 7.—The President in the chair.—The following papers were read: 'On the Minute Structure of the Lung of the Newt, with special reference to its Nervous Apparatus,' by Prof. W. Stirling, and 'On an Electro-dynamic Balance,' by Prof. H. Helmholtz, followed by an oral statement, 'On the Internal Forces of Magnetized and Dielectrically Polarized Bodies,' by the professor.—The Society adjourned over the Easter recess.

GEOGRAPHICAL.—April 11.—Major-General Sir H. C. Rawlinson, V.P., in the chair.—The paper read was 'On Kafiristan and the Siah-posh Kafir of the Hindu Kush,' by Col. H. C. Tanner, with prefatory remarks by Mr. E. N. Cust.—The following gentlemen were elected Fellows: Count Hoyos, Messrs. W. Ashdown, W. Busk, A. C. T. Draper, D. Lowe, and F. Schneider.

GEOLOGICAL.—April 6.—J. W. Hulke, Esq., V.P., in the chair.—Messrs. E. F. Boyd, H. de H. Haig, J. C. Margeson, E. D. Price, and J. Tonge were elected Fellows.—The following communications were read: 'On the Microscopic Characters of the Vitreous Rocks of Montana, U.S.,' by Mr. F. Rutley, with an appendix by Mr. J. Eccles.—'On the Microscopic Structure of Devitrified Rocks from Beddgelert, Snowdon, and Skomer Island,' by Mr. F. Rutley, and 'On the Date of the last Change of Level in Lancashire,' by Mr. S. M. Reade.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—April 6.—T. Morgan, Esq., in the chair.—It was announced that the annual Congress would be held in the autumn at Great Malvern, when visits would be paid to various places of interest in the neighbourhood, including Ledbury and Kildminster, and perhaps Hereford and Worcester.—The discovery of a large number of ancient British remains at Kingston Hill was reported, and a series of the articles found was exhibited by Mr. H. Clutton. These consist of hand-made "food vessels," as the small urns found in early graves have been designated, and one of them still contained grains of blackened corn. Various other earthenware articles were among those exhibited, and also several masses of bronze ready for manufacture, a mould, and some bronze implements. These relics point to the existence not only of a burial-place, but to the presence of the living, and afford evidence, perhaps, of the people who constructed

the so-called Caesar's camp on Wimbledon Common, recently so wantonly destroyed. The position of the discovery is at the junction of Combe Lane with the Kingston Road, at the gravel-pits on the estate of H.R.H. the Duke of Cambridge.—A lengthy discussion followed, and Mr. J. B. Wright pointed out that these were probably the first relics found near Wimbledon Common.—Mr. C. Brent read a short paper on a remarkable pack of playing cards which he has discovered pasted into the covers of a book printed in 1559 at Nuremberg. They are probably Venetian, and one bears the date of 1558.—Mr. L. Brock exhibited some curious iron and bronze articles of early date recently found in the Farringdon Road.—Mr. W. de Gray Birch reported the discovery of a curious fifteenth century watering-pot, found at Messrs. Waterlow's premises, Westminster, ten feet below the modern surface.—The Chairman read a paper on the Roman mosaics of the villa at Brading, Isle of Wight, and suggested that the enigmatical "cock" pavement in reality represented emblematically the four seasons of the day.—Mr. G. Lambert spoke of the enormous extent of the villa. There are evidences that there was a small harbour and landing-place at Yaverland.—An elaborate paper was then read on the early Norman cathedral of Bath. This was prepared by Mr. J. T. Irvine, and was illustrated by a great number of drawings. The present abbey church stands only on the site of the nave of the larger building, the foundations of which were partially uncovered during the recent repairs.

**ARCHAEOLOGICAL INSTITUTE.**—April 7.—The Lord Talbot de Malahide, President, in the chair.—The Chairman made some observations upon the loss the Institute and scientific societies generally had sustained by the death of Sir P. Egerton.—Mr. F. C. J. Spurrell contributed further information on the dense or chalk holes of Kent and eastern England, with special reference to earthworks in connexion with them and their relation to streams and the conformation of the land. Mr. Spurrell divided the ancient pits into three chief periods, but pointed out instances in which minor distinctions in time could be made in certain positions convenient for observation. The subsidences at Blackheath were explained by this means, and many instances adduced of caves known to have subsided in former times on Blackheath, at Charlton, and in the neighbourhood; in addition, he remarked that though on a public place like Blackheath, where they had been well and carefully filled up, they were difficult to detect, yet he could point out several spots where some would be found to have existed. They were classed in the third or latest division of ancient pits.—Sir H. Dryden sent some notes on a bronze steelyard weight exhibited by Mr. J. F. M. Cartwright, which had been recently found at Newbottle, in Northamptonshire. This example, said to be the finest yet discovered, bears the arms of England, Cornwall, Germany, and Poitou.—Mr. Hartsborne called attention to the circumstance of weights of this kind, and bearing, with slight variations, the same arms, having been found in many parts of England. He suggested that Richard, Earl of Poitou and Cornwall, and King of the Romans, who enjoyed many privileges granted to him by Henry III., and whose arms are here represented, may have had a concession on the sale of wool or some other commodity sold by weight throughout the kingdom.—Mr. R. S. Ferguson sent some remarks upon a fakir's crutch exhibited by Mr. Porter. This apparently peaceful object contained in its stem a secret dagger, and has been ascribed to a religious fanatic of the Mahratta tribe.—Miss Box exhibited a small "button and pillar," or "sheephead," alarm clock.—Mr. Ready sent a late seventeenth century cross-inlaid with mother-of-pearl.—The Dean and Chapter of Carlisle exhibited a close helmet, *temp.* James I.—Mr. H. Harland exhibited a deed with the Great Seal of Henrietta Maria and her signature, and that of Sir Kenelm Digby and many others.

**ZOOLOGICAL.**—April 5.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions made to the menagerie during March, and called special attention to a young male antelope (*Nemorhæus goral*) from the Himalayas, and to three birds of paradise belonging to the following species—the twelve-wired bird of paradise (*Seleucidia alba*), the red bird of paradise (*Paradisæa sanguinea*), and the green manucode (*Manucodia chalybeia*)—deposited on approval. He added a record of the weights and measurements of the four Indian elephants now in the gardens.—Mr. Selater exhibited five birds' skins obtained by the Rev. G. Brown on the island of Rotumeh. Mr. Selater also exhibited specimens of two new species of birds from New Britain, which he proposed to call *Trichoglossus rufigularis* and *Ortygocichla rubiginosa*.—Mr. H. E. Dresser exhibited a specimen of *Saxicola deserti* killed in Scotland, and a specimen of *Picus pubescens* believed to have been killed in Normandy.—Papers were read: by Mr. W. A. Forbes, on the external

characters and anatomy of the Californian sea lion (*Otaria Gillespii*),—by Prof. Flower, upon the habits of the manatee, chiefly in reference to the question as to whether this animal had the power of voluntarily leaving the water for the purpose of feeding on the herbage of the banks, as stated by many authors, and as supported by a communication from the late Mr. R. B. Dobre, notwithstanding which Prof. Flower considered the evidence unsatisfactory,—by Miss A. Crane, upon the manatees lately living in the Brighton Aquarium,—by Dr. A. Günther, on the Amphibians and Ophidians collected by Prof. B. Balfour in the island of Socotra: a new form of snakes allied to *Tachymenis* was named *Dityophis vicia*, a new species of *Zamenis* was named *Z. Socotra*, and a new form of Amphibian *Pachycalamus brevis*,—by Mr. W. T. Blanford, on six species of lizards collected in Socotra; of these the three following appeared to be undescribed: *Hemidactylus homeolepis*, *Pristurus insignis*, and *Eremias balfourii*,—by Mr. C. O. Waterhouse, on coleopterous insects collected in Socotra: the number of species of which examples were collected was twenty-four, and showed that the Fauna of Socotra, judging from this collection, was distinctly African; twelve of the species appeared to be new,—from Prof. J. O. Westwood, on two species of Indian butterflies, *Papilio Castor* and *P. Pollux*,—from Mr. E. A. Smith, on the shells belonging to the genus *Gouldia* of C. B. Adams,—from Mr. Selater, the fifth of his series of notes on the birds of the vicinity of Lima, Peru, with remarks on their habits by Prof. Nation: a new species of *Buarremon*, of which an example was in the collection, was proposed to be dedicated to its discoverer as *B. Nationi*,—and by Mr. G. E. Dobson, on certain points in the muscular anatomy of the green monkey, *Cercoptes callithrix*.

**CHEMICAL.**—April 7.—Dr. Russell in the chair.—The following papers were read: 'On the Organic Matter in Sea-Water,' by Mr. W. Jago.—'On the Action of Compounds inimical to Bacterial Life,' by Mr. W. M. Hanlet. The cultivating fluids used comprised Pasteur's fluid, beef tea, hay infusion, brewer's wort, and extract of meat; these were sterilized by boiling for ten minutes in Pasteur's flasks, cooled with suitable precautions, and then seeded with hay solution and the substance under examination added. Many gases, &c., were tried. Chlorine and hydric peroxide were fatal to Bacteria, while chloroform, creosote, carbolic acid, salicylic acid, &c., hindered their development, but did not destroy them.

**PHYSICAL.**—April 9.—Prof. W. G. Adams in the chair.—Prof. Helmholtz was elected an Honorary Member; Dr. J. Moser was elected a Member.—Dr. J. H. Gladstone read a note 'On Thermal Electrolysis,' by himself and Mr. A. Tribe.—Capt. Abney exhibited photographs taken by himself and Col. Festin by rays passed through thin sheets of ebonite, Dr. Moser assisting.—Prof. Helmholtz addressed the meeting on the localization of objects by the eye.

#### MEETINGS FOR THE ENSUING WEEK.

- Wed. Meteorological, 7.—Frequency and Duration of Rain, Dr. W. Köppen; 'Results of Experiments at Kew Observatory with Bogen's and George's Barometers,' and 'Discussion of Mr. Eaton's Table of the Barometric Height at London with regard to Periodicity,' Mr. G. M. Whipple.
- British Archaeological Association, 8.—Seals of the Knights Templars, Mr. H. Syer Cumming.
- Tues. Society for the Promotion of Hellenic Studies, 5.—New Statuette of Pallas, Mr. C. T. Newton; 'Votive Helms and Spearheads,' Canon Greenwell; 'Bas-reliefs in Antiquity,' Mr. F. Gardner; 'The Battle of Marathon,' Mr. Watkins Lloyd; 'Etymology of ἔργον, ἔαρος, &c., &c.,' Rev. E. M. Geldart.
- Naturalists, 7.
- Linnean, 8.—New Genera of Plants from Socotra, Prof. B. Jaffour; 'Freshwater Shells of Australia,' Mr. E. A. Smith; 'Note on *Hibiscus pulchellus*, Linn., and certain Allied Species,' Mr. R. D. Jackson; 'Individual Variation in the Bronchial Sac of simple Acanthaceae,' Dr. W. A. Herdman.
- Historical, 8.—'History of Theatres in London, from their first Opening in 1576 to their Closing in 1612,' Mr. F. G. Fleay; 'Analogy between Jewish and Christian Baptism in the Apostolic Age,' Mr. B. Green.
- Chemical, 8.—'Fractional Distillation,' Part II, Mr. F. D. Brown; 'Estimation of Hydric Peroxide by means of Potassic Permanganate,' Mr. W. E. Adey; 'Oxidation of Sulphurous Acid,' Mr. H. B. Dixon.
- Literature, 8.—'Spain, its Cities and Customs,' Mr. R. N. Cust.
- Fai. Quætt Microscopical, 8.—'Histology of the Gustatory Organs of the Rabbit's Tongue,' Mr. T. C. White.
- Sat. Society of Antiquaries, 2.—Anniversary.
- Botanic, 3.—Election of Fellows.

#### Science Gossip.

MR. DARWIN has a new book nearly ready. Its title is 'The Formation of Vegetable Mould through the Action of Worms, with Observations on their Habits.' Mr. Murray is the publisher.

THE Council of the Royal Society have once more made their choice of recruits, and from the fifty-two who put themselves forward as candidates for the fellowship have recommended

fifteen for election, namely, Mr. W. E. Ayrton, some time professor at the Imperial College, Tokio, Japan, a physicist; Mr. H. W. Bates, Assist. Sec. Geographical Society, whose works on various subjects in natural history are well known; Dr. J. Syer Bristowe, a M.D. of repute, author of works on sanitary and pathological science; Mr. W. H. M. Christie, chief assistant at Greenwich Observatory; Dr. Dickie, formerly Professor of Botany at Aberdeen; Mr. A. B. Kempe, a mathematician, eminent by his discoveries in kinematics; Dr. A. Macalister, Professor of Comparative Anatomy in the University of Dublin; Mr. H. M'Leod, Professor of Experimental Science in the Royal Indian Engineering College, Cooper's Hill; Mr. J. A. Phillips, chemist and metallurgist; Mr. W. H. Preece, physicist, electrician to the General Post Office; Mr. B. Samuelson, M.P.; Mr. B. E. Stoney, of Dublin, C.E.; Dr. Ramsay H. Traquair, of Edinburgh, zoologist and paleontologist; Rev. H. W. Watson, mathematician; and Dr. Alder Wright, lecturer on chemistry at St. Mary's Hospital. The election is fixed for the first Thursday in June.

THE Department of Science and Art is not relaxing its efforts to remove the remnants of the School of Mines. Undeterred by the fact that one of the professors was obliged the other day to give up attempting to induce working men to go to lectures at such an out-of-the-way place as South Kensington, the authorities have put forward three schemes, the only difference between which is that two of them would still leave some fragments of the old institution at Jermyn Street. Of course, resistance is useless; but if the heads of South Kensington had made up their minds to absorb the Museum of Practical Geology, why did they waste the public money last winter in pulling its present abode about and introducing the electric light?

DR. ANGUS SMITH is writing the history of the Literary and Philosophical Society of Manchester, which has now existed for a century. This is to be read at an early meeting, and will be published in the *Transactions*.

MR. DANIEL ADAMSON showed at the meeting of the Iron and Steel Association at Paris in 1878 that at certain temperatures steel lost its ductility and became brittle. The Admiralty are now making special experiments on this point, and have issued a circular stating that it is dangerous to work steel at above 540° Fahr. From 430° Fahr. to 580° Fahr., when steel varies from a light straw to a light blue colour, there is a risk in working it, and although the danger may not be so great throughout the whole range as it is at 540°, it is extremely unsafe to put any work whatever on mild steel within these limits. This cannot be too widely known.

MR. A. NORMAN TATE has been elected President of a Science Students' Association which has been formed in Liverpool.

THE *Comptes Rendus*, No. 11, for March 14th, 1881, gives the report of the Séance Publique Annuelle, and the address of M. Edm. Bequerel, the President of the Academy, on the distribution of the numerous prizes awarded by the Academy. This number of the *Comptes Rendus* also gives a programme of the prizes proposed for each year until 1885.

DR. CHARLES B. DUDLEY read at the Philadelphia meeting of the American Institute of Mining Engineers on the 17th of February last a paper 'On the Wearing Power of Steel Rails in relation to their Chemical Composition and Physical Properties.' In the supplement to the *Journal of the Franklin Institute* for March is published a series of plates giving a large number of rail sections in illustration of this important paper.

DR. LAWRENCE SMITH has proposed the name of "Hiddinite" for the new mineral discovered by Dr. Hiddens in North Carolina, which is known in the gem market as "lithia-emerald."



as it contains over seven per cent. of lithia. This is the first purely American gem which has been introduced. It has been sold for the price of diamonds.

MR. CHARLES A. ASHBURNER has published his 'Report of Progress of the Pennsylvania Geological Survey, the Geology of McKean County, and its Connexion with that of Cameron, Elk, and Forest.' This Report is illustrated with twenty-three plates and two maps.

HERR FRIEDRICH SIEMENS, of Dresden, has devised a gas-burner of remarkable intensity. He maintains a high temperature by introducing air previously heated by the waste heat of combustion. A burner of 500-candle power has been produced, and it is stated the quantity of gas used is small. Seeing that combustion is quickened by hot air, we cannot understand this.

M. Gobi, in the *Memoirs* of the St. Petersburg Natural History Society, states that dynamite was formerly made with the "Kieselguhr" of Hanover, to which Ehrenberg first called attention. This absorbs 75 per cent. of nitro-glycerine. Some deposits from Randonne, in the department of Puy-de-Dôme, are now used which will absorb 78 per cent. of nitro-glycerine. M. Gobi recommends those diatomaceous deposits which contain frustules of *Epithemia*, *Navicula*, and *Melosira*, as those are larger and more porous than any others. He condemns entirely the use of powdered coal, brick, or sand in the preparation of dynamite.

M. H. MILNE EDWARDS has been appointed by the Minister of Public Instruction to direct and edit a monthly *résumé* of the scientific work being done in France, under the title of *Revue des Sciences*. Each number will contain about one hundred pages, and it will embrace notices of the approved work of societies and individuals.

## FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETEENTH EXHIBITION is NOW OPEN, 5, Pall Mall East, from Ten till Six.—Admission, 1s.; Catalogue, 6d.

ALFRED D. FRIPP, Secretary.

SOCIETY OF BRITISH ARTISTS.—FIFTY-EIGHTH ANNUAL EXHIBITION, NOW OPEN at the Suffolk Street Galleries, Pall Mall East, from Nine to Six daily.—Admission, 1s.

THOS. ROBERTS, Secretary.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—Dudley Gallery, Egyptian Hall, Piccadilly.—THE SEVENTEENTH ANNUAL EXHIBITION. OPEN DAILY, from Ten till Six.—Admission, 1s.; Catalogue, 6d.

R. F. MCNAIR, Secretary.

THE SEVENTEENTH ANNUAL EXHIBITION OF CABINET PICTURES by Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket, next the Theatre.—Admission, including Catalogue, 1s.

DUTCH WATER-COLOUR DRAWINGS AND PAINTINGS.—An interesting Exhibition by the Modern Dutch Artists NOW ON VIEW at GOUPEL & CO.'S Galleries, 25, Bedford Street, Strand.—Admission, including Catalogue, 1s.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 30 by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' 'Rainbow Landscape' (Loch Carron, Scotland), &c. at the DORÉ GALLERY, 25, New Bond Street. Daily, Ten to Six.—1s.

*The Crypt of Canterbury Cathedral: its Architecture, its History, and its Frescoes.* By W. A. Scott Robertson. Illustrated. (Canterbury, Mitchell & Hughes.)

CANON ROBERTSON has been prompted by the honourable ambition to produce a monograph about the famous crypt of "Our Lady" in the great "Church of Christ" similar to those of Prof. Willis. To 'The Architectural History of Canterbury Cathedral,' by that master in archaeological studies, this elaborate essay of the Canon's is no unworthy supplement. It is to the credit of Canon Robertson that, although he has followed in the steps of Willis, he has not blindly accepted all his dicta or those of other authorities who have dealt with parts of the history and the architectural details of Archbishop Anselm's Prior Ernulf's majestic crypt (1096-1100)

and its somewhat later adjuncts. We write "parts" advisedly, because until now this building, which—although not so ancient as the crypts at Rochester, Winchester, Worcester, and Gloucester, to say nothing of Ripon and Hexham, Repton (which is undoubtedly Anglo-Saxon), Bedale, the tiny fragment under the church of St. Peter-in-the-East at Oxford (a work of the twelfth century), and those at Wing and Lavingham—is the most impressive as well as the most interesting basement in Britain, has been described piecemeal only, and so imperfectly that our author is able to claim for himself the discovery of

"two coigns (near the west wall of the crypt's main limb, or nave), which are formed of huge masonry, utterly unlike anything to be seen elsewhere in the cathedral. They are manifestly the remains of a building anterior to that of Ernulf."

Whether these surviving fragments are due to Archbishop Lanfranc or a more remote *fundator* neither the Canon nor any one else can decide, although most people agree in setting back to what may be called *primæval* times the construction of the ponderous masonry in question.

Christ's Church at Canterbury offers peculiar attractions and uncommon advantages to the student who would exhaustively illustrate its remains. The "restorer" has banished for ever the venerable exterior, which impressed all who could feel the fascination of genuineness joined to beauty. The towers are modern, the choir does not now tell its own story, so that, despite an intention to bring all fragments of the building in harmonious relationship, neither Roman Catholic prior, nor Laudian, nor Protestant Dean at Canterbury, could recognize without hesitation his own church as it now stands. But the basement has offered few opportunities to Mr. Five-per-Cent. Besides, Gervase described the building of the later parts of this very crypt so faithfully that Prof. Willis was able, with that monk's chronicle in his hand, and while Mr. J. H. Parker and another antiquary carried a tape measure from point to point, to distinguish the stages where, during the years 1175-1184, the workmen had left off each winter and begun again each spring. The professor was thus able to date each stone in the choir! That day is so dear to all antiquaries that we cannot wonder Mr. Parker has, almost with effusion, recounted its glories to our author in a letter which adds much to the value of the book before us.

By way of illustrating the matters of detail elucidated by Canon Robertson, let us quote his remarks about the carving of certain capitals to cylindrical shafts, which has hitherto been pointed to as possessing peculiar interest because, as it was assumed, it had never been finished. This supposed incident has analogies in countless buildings. The pillars are nine pairs of the central alley of Ernulf's crypt:—

"When passed pair by pair, they seem to be ornamented in a very irregular, spasmodic manner, without any attempt at plan or uniformity of design. As seen, however, from the Lady Chapel we can discern the plan of their ornamentation. Each pair, north and south, is similarly, though not identically, enriched with carving; and the ornament is applied alternately to the shafts of one pair and the capitals of the next. Prof. Willis and Mr.

Parker have remarked that the carving of these shafts and capitals was done many years after their erection, perhaps as late as A.D. 1150-80. Neither of these eminent men noticed the plan of the ornamentation; consequently they say that the carving was never completed. Had they observed that the ornament was applied alternately to the shafts of one pair of columns and to the capitals of the next pair, they would have agreed that the plan was completely carried out. The well-known 'unfinished capital' proves this. Its shaft being fluted, the plan required that the cap should be left plain. By inadvertence one face of the cap was carved, and a commencement made on a second face; but the work was abandoned as soon as it was perceived to be contrary to the general plan of the ornamentation."

This theory has the merit of accounting for the long-prevalent error about the enrichment of these caps, which Messrs. Willis and Parker did not correct; and it is borne out by the fact that the alternate mode of decoration occurs in innumerable examples of Romanesque work. The remains of the "Ére Romaine Secondaire" abound in instances of alternation, and cylindrical piers that are plain, or vertically or spirally fluted, are to be found, for instance, alternating at Norwich; in Canterbury crypt itself is a shaft wreathed with narrow mouldings, which are alternately round and angular. The capitals of shafts in porches are frequently so disposed; the carved ends of dentils in cornices and brackets innumerable, as well as the imbricated patterns on pillars, show the same taste, and it was extended to the carving of *fleurons* attached to large rolls and other mouldings in the bases of columns of all sizes. Probably the instance which is noticed above is an extreme one; we know no other where double counterchanging has been effected. This ultra-refinement has hidden its own explanation, but the decorations have admirably served the purpose of enrichment.

An elaborate account of the carved capitals of the crypt and its chapels follows, and Canon Robertson also gives details about the tombs in them. The carvings of the capitals are curious and spirited; they are entirely English, and bear a close resemblance to the sculptures of the same date on many fonts. For instance, the cap of column B on the south side of the crypt, as on Canon Robertson's plan, is very like the grotesques on the font of Dinton Church, Buckinghamshire.

Like many another building, Canterbury Cathedral has its mysteries. Our author suggests that, by building a wall across the chord of the arc, the monks intended to conceal the apsidal end of the crypt-chapel of St. Gabriel, and thus form a secret chamber for treasures, including the bones of a Becket themselves, which might too strongly tempt spoilers. Into some gloomy nook exactly like this apse, the very existence of which could hardly be suspected from within or without, the brotherhood had borne the corpse of the murdered prelate within twelve hours of his death, and, before the twelfth century ended, a Becket's successor, Baldwin, actually besieged the monks in their own convent. There were, therefore, plenty of reasons for the construction of a secret chamber. But that it was not built

to be concealed is made clear by the very curious and elaborate painted decorations in its vault, which are still among the most precious remains of early English art in existence. So much cost and skill would not have been lavished on the roof of a crypt had it been originally intended to shut them out of sight for ever. A careful and intelligible description of these pictures—which, by the way, Canon Robertson invariably calls “frescoes,” a most confusing name—will be found in this book. Our author sides with the authorities who hold that the pictures are of the twelfth century. That they are by an Anglo-Norman, i.e. “English,” artist, and show no trace of Italian influence, cannot for a moment be doubted; but, in addition to the authorities cited here, the student will do well to consult the very interesting facsimiles in the volume of plates published in 1845 by order of the French Government to illustrate Mérimée’s ‘Notice sur les Peintures de l’Église de St. Savin en Poitou.’ The pictures on the vault of the crypt of St. Savin represent incidents in the lives of the patron of the church and St. Cyprian, who were martyred in the neighbouring town, and they date from early in the twelfth century.

#### THE SOCIETY OF PAINTERS IN WATER COLOURS. (First Notice.)

THE old Society is approaching the centenary of its foundation, and it may be deemed one of the most flourishing artistic bodies in London. Its membership is “profitable” in every sense of the term, and, unlike the Royal Academy, which gives pensions and maintains one of the largest and most complete art schools in the world, it assumes no duties beyond that of showing the productions of its members; it does not even collect their portraits, still less ask for “diploma pictures.”

The Society can boast of many long-honoured names, but of these there is none with a higher claim to our respect than that of Mr. Samuel Palmer, whose two superb sunset pictures divide, but not equally, the honours of the year. Among other noteworthy contributors are Messrs. Boyce, the brothers Fripp, A. Goodwin, A. W. Hunt, H. Moore, F. Powell, and H. Wallis, and Mrs. Allingham and Mrs. Angell. Several popular favourites, such as Sir J. Gilbert and Messrs. Duncan, B. Foster, C. Haag, and Du Maurier, maintain their reputation. A few others are, of course, not up to the usual standard, while Messrs. Alma Tadema, W. Holman Hunt, H. S. Marks, F. J. Shields, and H. C. White do not contribute at all. On the whole, allowing for a small number of exceptions and the momentary effect of the absence of such painters as Messrs. Tadema, Marks, and Shields, and without counting one or two who are habitually absent from the gatherings, the fact is obvious that the present collection is considerably below the average. Neither Mr. Boyce, nor Mr. G. Fripp, nor Mr. A. W. Hunt, nor Mr. H. Wallis, nor Mrs. Allingham, is fully represented. The popular painters do not rise above their usual standard; for instance, Sir J. Gilbert, Mr. B. Foster, and Mr. C. Haag have produced more agreeable specimens of their skill. Some others show a decided falling off; and so numerous are the trivial drawings that the visitor might well suppose this to be the winter exhibition of sketches and (so-called) studies. Since last year the Society has suffered a great loss in the death of Mr. Dodgson; and it would seem that a recent election or two will not prove “good bargains.” Yet the contributions of Messrs. Goodwin, H. Moore, Palmer, and Powell go far to redeem the character of the show, and this is proof sufficient how valuable their works are. The

general mediocrity is due to lack of serious studies, ignorance of “the figure,” and all those shortcomings in searching draughtsmanship which are the consequence of that defect. The Society will never rise much above its present general level of skill and learning until it insists on accurate and sustained studies of “the figure” on the part of candidates for election.

Mr. Palmer’s noble designs would attract attention anywhere and at any time. *The Prospect, from ‘L’Allegro,’* (No. 18) is the finer. It is an unusually large picture for the artist, and represents a coast view, while the orange glare of the low sun falls on the ruddy land, and, without breaking, the waveless sea lies against the edge of the beach. The “cynosure” of the prospect is the group of “towers and battlements” on a height in the middle of the rugged country, and their white stones are aglow with rosy lustre as they stand up against the rich soft blue of the sky. The far-off hills sink in crimson and purple tints, and the white cliffs grow whiter in the light. A broad band of white cumuli covers the horizon and is tinged with carnation, while the vast shadow of a higher band stretches across the foreground, and a stream in the ravine before us shines like blue steel where it reflects the sky. This is a noble example of that epic, pastoral mood in painting on which the reputation of the artist has for many years rested. The serenity and brilliance of the effect, its breadth, and the splendour of its coloration and illumination are full of dignity, and indeed of solemnity, which is very rare even in high art in landscape. *The Eastern Gate* (56), another of the series of pictures the subjects of which are taken from ‘L’Allegro,’ has been hung in the place of honour here. Fine as it is, we prefer its companion, because in No. 56 the dramatic element almost overpowers the natural motives of the landscape proper. Turner went nearly as far when he designed the ‘Polyphemus,’ and even further in the splendid but spectacular ‘Vision of Columbus.’ Here we have

The Eastern gate  
Where the great Sun begins his state,  
Robed in flames and amber light,  
The clouds in thousand liveries dight.

It is, in fact, a new and more dramatic version of the motive of the ‘Early Ploughman,’ which is best known as an etching. The ploughman has begun his labour even sooner than the sun “uprist”; the oxen draw onwards steadily; the maiden goes to the spring for water, although it is still half hidden in the lingering shadows of the trees about its bed. Suddenly the sun seems to burst the valves of the “Eastern gate,” so that the portals of the dawn are thrust aside and flames reveal the blue firmament, covered but not concealed by strata of orange lustre, the radial films of which intersect the opening and pour over the upper portion of the view. Without departing from the monumental, non-realistic type of design and treatment which is appropriate to a Miltonic theme, Mr. Palmer has suggested rather than indicated the huge piers of the “orient” by means of masses of vapour piled one on the other, and he has, it would seem, even hinted at gigantic angel-like forms of watchers by the portal. Resplendent in colour and gorgeously illuminated as the sky and clouds are, broad and massive as is the treatment of the more substantial features of the landscape, the trees, rocks, and the details of the foreground and figures, the materials of the lower half of the picture do not afford complete satisfaction, because they lack crispness, solidity, and the look of weight which is proper to them. Not so the other picture, which is characterized by firmness and precision of touch, consummate draughtsmanship and execution, from the intricate elements of the foreground to the foreshortening of the margin of the sea and the flatness of the sea itself. What may be called the “morality,” i.e. poetic motive, of the ‘Eastern Gate’ is, of course, the revelation

of glory to the toiler. There is no doubt that, as regards the Society and the painter himself, both these are epoch-making pictures. It is long, indeed, since we have seen anything so fine in the way of poetic landscape.

There is little poetry or pathos in Mr. A. Goodwin’s *Dordrecht* (6), a vista of old purple brick houses on the sides of a canal in the town of Cuyt at sunset. The fiery red light still beats on the tiled roofs, and the sky is charged with splendour, and the tints of the shadowed walls are sinking from purple to sober grey, while the windows in their heavy casements gleam with wan reflections. The picture has almost the force and depth of tone, the solidity and vigour, of oil, and it can boast of exceptional wealth of local colouring. Too bright the local colour of the red roofs in nature could not be, yet it is probable that they may seem to be out of keeping in the picture as well as rather too distantly orange. *A Summer Sea, Mount’s Bay*, (37) will attract artists more than the ‘Dordrecht’; it is no *tour de force*, but admirable skill is displayed in dealing with local colour, in the waves which plunge against and draw off from the dark rocks. The brownness and the shadows of the latter suggest the lamp. *A Christening* (198), by the same, is a fine little picture of Winchelsea Church, with not a few excellent points of local colour, especially in the light on the windows and the middle of the ivy-clad walls. The subject is the grander on account of its simplicity, and it has been here treated with proper sympathy. *A City Churchyard, Salisbury* (244), by the same artist, deserves much attention from those who like such subjects when treated with skill and care. *Winchelsea* (262) is a fine broad drawing of that noble subject as seen from a distance.

We are in doubt whether Mr. H. Moore’s contribution to this gallery last year or the *Light Breezes* (13) which is now before the world is the better picture. The painter seems to have successfully rivalled Mr. Brett on one hand and Mr. J. Powell on the other. The view comprises a deep azure sea, rolling, but hardly breaking, before a quiet breeze, while the purplish clouds divide near the middle and emit a flood of the softest silvery lustre, which makes a path-like track along the ocean from the front to the utmost distance; some vessels are sailing across the belts of light and shadow. The charm of the picture is magical, because we have in it extreme brightness, miles of air saturated with vapour, which hides nothing, but softens everything, and light which is in itself a shade. Delicate as these multiform tones are, the solidity of the water, the pure tints and the exquisite grading of the waves, the true representation of what may be called the mechanics of water moved by the wind, and the effect of light, direct, reflected, and piercing the crests, which, though clear, cast shadows on the hollows before them, will delight all who study nature and love nature in art. The tenderness of the mid-distance and the fine keeping of the trails of rain and shadow from the clouds to the sea are sure to engage the attention of artists who look at this landscape. *In-shore Breakers* (139) is an accomplished but rather rough study of the margin of the sea by Mr. Moore.

*Opposite the Setting Sun* (24), by Mr. F. Powell, is one of his more delicate pictures. An almost iridescent haze nearly hides the sea, except that portion which is near to us, where the subdued light reveals the long, slow ripples. The clouds, which have substance without distinctly defined forms, are piled very high out of the mist until they reach the clear light of the sky. The shadows on these clouds are purple. The general effect of this picture, its pure local as well as general colouring, and the warm purity of the grey, could hardly be better. Still, in this picture we for the first time recognize the influence of the lamp, if not of willingness to avoid labour of that kind which is but too



truly said to be its own reward. *Nearing Port* (19) is by the same hand. In it the whitish light of the sun, subdued by vapours, is the subject, while the materials for its display are the level sea, the loitering clouds, and the ghost-like ships which flit past in the distance. The local colour of the sea is a pale olive, very carefully and skilfully reproduced, which reflects the wan sky. *A View on the Eden* (10) depicts a hazy autumn morning when the mist closes the vista of the river's banks, and nothing is distinct beyond the foreground. The delineation of the nearer, more solid objects is extremely delicate, and the water is lovely. The whole picture is very tender and broad, and in some respects it is like the later drawings of Mr. Dodgson, whose work generally is, of course, antithetical to that of Mr. Powell. No. 43, *A River in Summer*, is still more like "a Dodgson," for it gives vapour-laden sunlight on a stony river-bed, the greater part of which is shown by the shrinking of the stream. Here silvery colour occurs, without shadows and without sharp definition. All things are merged in the haze; even the herbage and foliage take a silvery tinge. The technique of this drawing is quite different from that of Nos. 13 and 19, 'Light Breezes' and 'Nearing Port.'

*Silver Light* (8), by Mr. Thorne Waite, represents the flat meadows at the foot of the South Downs, near Lewes, with taste and feeling for fine tone; the execution is a little thin, but the modelling is good. *Over the Hills and Far Away* (93) is a sound, manly drawing of a curving hollow of the chalk downs, where Mr. Waite has followed Mr. Hine, covered with sward, where the first vapours of evening are developed and slowly creep along. While it has much freedom, this drawing is very broad and solid, but it lacks some suggestions of the scale of the subject. See the excellent *Valley of the Arun* (166), by the same. —*The Stepping Stones* (9), by Mr. B. Foster, is unfortunately placed between two solid, rich, and brilliant pictures, which make it look chalky. It can boast of one of the prettiest of the painter's groups of country girls, in the neatest of costumes. The isolation of the tints, the dryness of the colour, the lack of richness in illumination, and the characteristic spottiness of the artist's manner, make this drawing resemble a stone mosaic of exceptional solidity. There is very little colour in it. *An Old Water-Mill* (15), by the same painter, is a better picture. —*Tintagel Head* (25) is Mr. S. P. Jackson's best drawing here; the influence of the lamp is too obvious, but the whole, though grey to chalkiness, is simple and broad in massing and effect.

*The Clothes-Basket* (48) is not Mrs. Allingham's best drawing, yet the two girls in white pinafores are charmingly designed. They are worthy of Stothard, and have more of simple naturalism than his notions of art permitted; the tones of the dresses with regard to the light are exquisitely fine and true. The effect is that of a soft, golden-tinted evening. *A Chat over the Wall* (199) is the most ambitious of this lady's contributions. Two maid-servants are gossiping across a low garden wall; their faces are full of expression and vivacity; so, too, are the attitude and action of their figures; the contours and draperies, the disposing of the nearer arm, are so fine in style as to be sculptural. The local coloration of the lichen stone and the rich, broken herbage on the top of the wall, the keeping of the white dress, are noble. No. 227, *The Old Horse*, by the same, a white pony in a sunny meadow, is a charming rendering of light and colour of a pure kind. —*Sunning Weir* (97), by Mr. G. Frupp, is a poetical rendering of a calm, silvery afternoon effect on a vast bank of trees, a smooth river, and shallow fall of white water. The grading of tones and grey tints, the fine aerial perspective, and the simple, majestic massing of the elements, impart monumental dignity to this fine drawing. *Loch Arianus, Argyllshire*, (131) depicts, with equal serenity of effect and greater severity of expres-

sion, a tarn among hills. It is remarkable for simple treatment of light and shade of the broadest kind. Some fine draughtsmanship appears in the hills on our left. The dignified motive of the picture possesses a charm which grows upon us. *View from Sonning Bridge, looking towards the Weir* (159), a shallow reach at afternoon, resembles No. 97. *Corrie on Loch Kishorn* (162) is a study of a coast line, with beautiful draughtsmanship where the water meets the rugged edges of the land. The vista of the hills and towering peaks, with a rugged flat between the slopes and in the mid-distance, could hardly have been better painted or more solidly drawn. *Old Shoreham, on the Adur* (207), a well-drawn study, gives with purity the just effect of open daylight. *A Glen in Argyllshire* (239) depicts finely a forest in a cleft of the hills, with a large clear shadow sloping from one side to the other, and has beautifully drawn masses; its details are modelled with consummate skill, in perfect subordination of part to part so as to form a broad yet complex whole. The solidity and keeping are fit for a noble picture of any large size. This work is, therefore, a good example of a fine and sedate style, fit for architectonic decoration. We have often longed to see Mr. G. Frupp painting a landscape in fresco on a considerable scale.

By Mr. A. D. Frupp is a beautiful coast view called *Mending Nets* (103). It depicts a hamlet on the Dorsetshire coast, with its little cove-like harbour, its sloping chalk downs, its cottages, their little gardens, and beyond all the hazy blue tint of the summer sea, between afternoon and evening. It is a charming study of soft tones and pearl-like tints, fused so as to make a beautiful harmony. The delicate richness of the work is charming. — By Mr. Marshall — whose misty, smoky sunlight vistas of London streets have always delighted us, because they are saturated with opalescent lustre and as broad as they are powerful in tone and rich in lights and shadows and local colours — is *Cavendish Square* (102), which gives perfectly the peculiar effect we describe as saturated with light and almost iridescent smoke. The time is a vaporous winter morning, with not enough of smoke to blur the nearer outlines of the buildings, lamps, a cab, and railings. The foreshortening of the solid elements, the atmospheric gradations, and the softly treated illumination are first-rate characteristics. We must admit that, enjoy it as we still do, a time may soon arrive when we shall have had enough of these misty and smoky sunlight effects in London streets. At present nothing could surpass the keeping of this specimen. — Contrast with the fine naturalism of this instance the conventionalities and selected mannerisms of Mr. T. Danby's *Ben Beirne* (110), a fine romantic landscape, treated in a scenic manner which abounds in poetic suggestion of a not uncommon sort. It is a picture of a rugged plain among mountain tops, and is commendable for its silveriness and soft enamel-like hues, which, however, are quite conventional, if not artificial.

SALES.

THE late Mr. H. S. Bicknell's important collection was sold by Messrs. Christie, Manson & Woods on the 7th inst. and two following days, when the prices given below in pounds were realized: — Water-colour drawings: D. Roberts, Caen, Interior of the Church of St. Sauveur, 71; Oberwesel on the Rhine, 126; The Dead Sea, looking towards Moab, 99; The Temple of Abo Simbel, Nubia, 68; Dieppe, Lady Chapel of St. Jacques, 64; Church of the Annunciation, Nazareth, 141; Luxor, Grand Entrance to the Temple, 94; Caen, Lady Chapel of St. Pierre, 70; The Tower of London, 55; Thebes, Fragments of the Great Colossus, 105; Edinburgh Castle from the Grassmarket, 110; Whitehall and the Houses of Parliament, 99; Marché au

Blé, Abbeville, 65; Petra, 99; Edinburgh from the Calton Hill, 78; Ruins of the Memnonium, Thebes, 54; Tower of the Cathedral of St. Rom-baud, Malines, 89; Baalbec, Temple of the Sun, 84; Essouan (ancient Syene), 94; The Pyramids of Ghezeh, 63; Rome, Interior of the Church of S. Lorenzo, 99; Thebes, Great Gateway leading to the Temple of Karnak, 54; Florence, 58; Karnak, looking towards Biban-el-Molook, 131; Milan Cathedral, 56; Naples, 75; Nubia, Water Wheel, 52; Venice, 50; Cairo, 168; Rome, the Temple of Tivoli, 58; The Holy Sepulchre Chapel of the Three Crosses, Jerusalem, 178; Old Houses at Granada, 60; Lady Chapel of St. Pierre, Caen, 50; The Nile, Hadjar Silsilis, 79; Mosque of the Sultan Hassan, Cairo, 110; Mount Sinai, 90; Gateway of the Temple of the Sun, Baalbec, 110; Karnak, Hall of Columns, 85; Mosque of the Sultan Kaitbey, Cairo, 126; Temple of Philæ, Pharaoh's Bed, Egypt, 84; Portico of the Temple of Edfou, Egypt, 68. W. L. Leitch, View in Sicily, 88. C. Stanfield, St. David's Head, 57. Pictures: C. Bagniet, A Lady with a Parakeet, 120. Goupil, The Young Republican, 483. E. P. Metzmaier, Marie Antoinette's Boudoir at Fontainebleau, 162; Après le Maitre, 210. A. Schreyer, Arabs on a March, Evening, 190. P. Viry, The Music Lesson, 404. D. Roberts, View from the Ronda Mountains, 120; Rome from Mont Onofrio, sketch, 136; Rome, Castle and Bridge of S. Angelo, 315; Island of Philæ on the Nile, 199; Ruins of Baalbec, 141; The Dogana and Santa Maria della Salute, Venice, 514; Beverley Minster, the Percy Tomb, 162; The Pyramids and an Egyptian Temple, 178; SS. Giovanni e Paolo, with statue of B. Col-leoni, Venice, 178; St. Mark's, Venice, 126; The Forum, with the Arch of Titus, 462; View on the Sea of Galilee, 162; The Doge's Palace, Venice, 162; Interior of the Church of SS. Giovanni e Paolo, Venice, 524; Tower of Santa Fosca, Torcello, 346; St. Peter's, Rome, Christmas Day, 399; Interior of the Church of St. Gomar, Lierre, 577; Ruins of the Temple of Koom-Ombos, Upper Nile, 346; St. Andrews from the Sea, 231. W. P. Frith, "She gives a side glance and looks down: Beware! beware!" 346. F. Goodall, Head of an Arab Waiting Boy, 147; Feeding Rabbits, 147; Arab Children, 210; Arab Mother and Child, 120; A Marriage Procession, Cairo, 147; The Palm Offering, unfinished, 273. L. Haghe, The Recruit, 157. W. Müller, Gillingham Church, 294. C. Stanfield, A Jetty, 236; The Mouth of the Humber, 294. J. M. W. Turner, Off Margate, a Hazy Morning, 136; Ivy Bridge, Devon, 840; Palestrina, 3,150. The Monarch of the Glen, engraved by T. Landseer after Sir E. Landseer, fetched 63l.

The following works of art have been sold in Paris for francs. Pictures: Decamps, Un Camp Arabe, 5,700. Rembrandt, Portrait de Jeune Femme, 8,450. J. Ruysdael, Paysage Montueux, 5,800. Jan Steen, Une Noco de Village, 6,900. D. Teniers, L'Été, 9,000. Sculpture: Pigalle, Enfant nu tenant un Oiseau d'une main et une Pomme de l'autre, 11,700. — Another sale. Pictures: A. and J. Both, Site d'Italie, 18,800. H. Robert, Deux Panneaux Décoratifs, 7,450. E. de Witte, Intérieur d'Eglise, 5,100. — Another sale. Pictures: Corot, Les Deux Sœurs, 6,000; Environs d'Arras, 4,950. Daubigny, Fécamp, Soleil Couchant, 18,000. Decamps, Soldats au Prétoria, 12,000; Environs de Smyrne, 11,000. Diaz, Enfants Turcs jouant avec une Cage d'Oiseaux, 21,000. Gérôme, La Caravane, 5,550. Jacquet, Une Polonoise, 6,400; L'Amazone, 6,000. Meissonier, Cavaliers près d'une Mare, 7,050. R. Fleury, Episode du Sac de Rome, 5,600. T. Rousseau, La Mare, 6,500. St. Jean, Fruits et Gibiers, 15,450. Troyon, Le Pont, 16,000; Animaux au Pâturage, 9,200. Vollon, Le Tréport, 10,000; Fleurs, 7,000. Domingo, Fatigué d'attendre, 5,100. E. Frère, La Sortie de l'Ecole, 14,005. Heilbuth, L'Admiration, 5,900. Koller, Charles Quint chez Fugger,

7,100. Roybet, Le Duo, 6,200; Un Porte-étendard, 6,800. Schreyer, Attelage Hongrois, 10,900; Les Fugitifs, 7,550. A. Stevens, La Mauvaise Nouvelle, 7,000; Désespoir, 9,200; Découragement, 5,020; Ophélie, 7,500; La Lecture, 8,000. Van Marcke, Le Retour de l'Abreuvoir, 14,500. Verboeckhoven, Moutons au Pâturage, 8,150. Villegas, Marchand de Volailles au Maroc, 9,000. Willems, La Jeunesse de Henri IV., 5,200; L'Atelier de l'Artiste, 6,000; La Visite à la Marraïne, 10,600.

### Five-Act Gossip.

WE have to record the death of Miss Jane Bewick, the eldest daughter of Thomas Bewick, the famous designer, draughtsman on wood, and painter in water colours. This event occurred at the house where the deceased and her sister, Miss Isabella Bewick, lived for many years, 19, West Street, Gateshead. Born on the 29th of April, 1787, the former lady had attained the great age of nearly ninety-four years, and died after an illness of about three weeks. The *Newcastle Daily Journal* states, on authority, that she was the first born of four children, of whom Robert Elliot was born April 26, 1788, died July 27, 1849; Elizabeth was born March 7, 1793, died April 7, 1865; Isabella survives. The deceased lady edited the memoir of her father which was published in 1862. With her has departed one of the chief witnesses of the life and works of the brothers Bewick.

THE private view of the summer exhibition at the Royal Academy is appointed for Friday, the 29th inst. The exhibition opens on the following Monday to the public.

MR. R. REDGRAVE has resigned his position as a Royal Academician, and accepted the Retired Royal Academicianship. He was elected A.R.A. in 1840, R.A. in 1851. His services in connexion with "South Kensington" and the Universal Exhibition of 1851 are fresh in the minds of all who had the advantage of them.

OWING to an attack of illness from which he has lately suffered, no new pictures by Mr. E. Burne Jones are likely to be shown at the approaching Grosvenor Gallery Exhibition.

AT the Egyptian Hall, Piccadilly, is to be seen Mrs. Butler's new warlike piece, called 'Scotland for Ever!' a representation of the "Greys" at Waterloo. Although effective, if not impressive, it is by no means one of the best of the artist's productions. There is plenty of passion in the design, which vigorously gives the onward rush of the crowd of white galloping horses, each with a red-clad rider on his back. The furious charge is nearly at an end, and the impulse of the weight of the regiment seems about to have its full effect. The faces of the horses are marked as much by fierce fear as by martial fury as they sweep along, each in the full stride of the gallop, stooping low, and spanning spaces of the earth from hoof to hoof. The horrible impulse is most marked in the multiform action of the horses, and the design affords an idea of the tumult of the onslaught as much as of its swiftness and the dreadfulfulness of the impact which is impending. So far as it goes this could not be better, but much is lost by want of attention to those varieties of incident and character which are proper to this subject. There is but a moderate amount of human expression in this numerous body of men; not more than eight faces show that the artist has made an effort in this respect, and some of these are half concealed by horses' tails and manes and flying accoutrements. The energy of some of the faces is commendable, especially that of the trooper who has set his teeth and seems to hiss as he breathes. In technical respects we find the most to regret. The extreme disproportion of the horses' heads and their questionable drawing, to say nothing of the imperfect model-

ling which occurs among them, are not acceptable. On the other hand, the foreshortening of some of the fore-legs is first rate. The picture still requires at least six months' hard and careful work, but the design, spite of its energy, is scarcely worth so much.

THE St. Paul's Ecclesiastical Society will visit during the summer several interesting churches in London and the home counties, among others St. Helen's, Bishopsgate; Pinner; Ruislip; St. Peter's, Berkhamstead; Hemel Hempstead, and Rainham. July 9th will be devoted to a visit to Rochester Cathedral.

THE new and enlarged edition of the 'Historical and Descriptive Catalogue of the National Portrait Gallery,' a complicated work which has long occupied the attention of Mr. Scharf, will shortly be issued to the public, and render this growing and important collection more instructive than ever. We believe it is a volume of more than 450 pages octavo, liberally furnished with indices, such as a consecutive list, a chronological list, and biographical notices of artists. The portraits are described in alphabetical order and systematically treated under distinct entries, which severally comprise the names of the sitters and the painters, biographical notices of the former, descriptions of the portraits as such, notes on other likenesses of the subjects, on the mode of acquisition to the gallery in each case, and the dimensions of pictures. The characteristic accuracy of the learned author and his terse style add peculiar value to this most desirable publication.

M. MEISSONIER is to be represented in the approaching *Salon* by a portrait of M. Gambetta.

THE annual meeting of the Norfolk and Norwich Archaeological Society was held at the Guildhall in Norwich on Thursday, the 7th inst. The treasurer reported that he had 431l. in hand. This wonderful society appears to have more money than it knows what to do with, and yet its papers are very difficult to buy, and only to be met with at a very enhanced price. A proposal was thrown out by one member that the Society should issue a kind of commission to report upon the condition of all churches in the county which have never been restored, with a view to ascertain how many such curiosities were still to be found. A valuable collection of rubbings of foreign brasses was exhibited by Mr. Creeny, Vicar of St. Michael's-at-Thorn, Norwich, and a paper 'On Clerical Celibacy in East Anglia,' by Dr. Jessopp, was read. This paper is to be printed in the *Proceedings*. The new edition of Husbeth's 'Emblems of the Saints' is proceeding rapidly towards completion, and is to be illustrated by a remarkable appendix on sacred heraldry—the shields to be printed in colours—which has been drawn up with great care by Mr. E. L. Blackburne, F.A.S.

A REPORT has been published by the Science and Art Department 'On the System of Circulation of Art Objects on Loan for Exhibition.' Whatever an "art object" may be, this paper contains many instructive details as to the practice of "South Kensington" in respect to the temporary distribution of duplicates, &c., in the collection at headquarters, and reproductions by electrotype and other means of fine examples elsewhere. It is evident that the system is extremely useful, and it did not need a report to prove so much. It is equally evident that this system is far superior as an engine of instruction to that of gifts of money from the State to local museums. It is noteworthy that the introduction of a collection on loan has the effect of arousing the energies of those in charge of country museums, which are liable to become torpid, with deplorable results. Every reader must have dismal recollections of the state of a neglected country museum.

THE committee appointed to examine and report on the present state of Delacroix's decorative works at the Chamber of Deputies, Paris, has discovered that the supposed deterioration

and threatened destruction of these paintings, owing to the defective state of the structure, have been much exaggerated. A few remedial measures are all that will be required to secure the preservation of these works.

THE Commission for the Conservation of Italian Monuments has acquired a bronze bust of Bindo Altoviti, by B. Cellini, a work which M. Angelo declared to be one of the finest he had ever seen. It has long been in the Altoviti Palace at Rome, and has been recognized by the Commission as that which was praised by M. Angelo.

A COLLECTION of water-colour drawings by Dutch artists is on view at Messrs. Goupil's Gallery, Bedford Street, Covent Garden. A great many of these works are attractive. We cannot find space to notice more than a few. 'Low Tide' (No. 5), by M. Weissenbruch, a coast piece, is sunny, soft, and delicate in colour. M. Klinkenberg's 'View at the Hague' (11), with quaint architecture, in broad daylight, is very strong, yet sober and solid. Near this hangs an oil picture by the same artist, called 'The Flower Market at the Hague' (137), which is full of intense light and very remarkable for solidity and breadth. M. du Chattel contributes some capital studies, of which we may mention the pearly, grey, and soft 'A Dutch Canal' (21); 'A Summer's Day' (43), which is a fine study of brilliant daylight and reflections on calm water; and 'View at Weesp' (49), which excels in the representation of silvery light. M. Bastet's 'Road by a Canal' (33) further illustrates the existence of the old Dutch skill in dealing with light. By M. Mesdag, whose choice of subjects and effects is very limited and narrow, are several works; of these we prefer 'A Breezy Day' (38), which gives the rough motion of earth-stained waves. M. Mesker's 'Street in the Hague' (67) is noteworthy because the vista of old houses from a lofty standpoint is rendered with charming spirit, breadth, and accuracy. M. Artz's 'Study of a Girl,' life size, having an expressive face, is very broad and painter-like. MM. ten Kate, J. Maris, Mauve, Roelofs, Israëls, Sadée, Neuhuys, Bisschop, and Madame Mesdag, all contribute excellent drawings.

THE death is announced of the French landscape painter M. Jules Noël, at the age of sixty-three years. He produced many Norman and Breton coast views, some of which have been mentioned in our annual reviews of the *Salons*. His 'Arrivée de la Diligence à Quimper sous le Directoire,' a dramatic and expressive design, is among the best known of his works.

THE "Van der Meer" mentioned in our report of a sale at Paris should have been called a *Van der Neer*.

A REFUGE for decayed artists in all modes of design, similar to that to which Turner fondly hoped he had devoted his life's earnings, has been founded by M. E. Clerget, who has endowed the Hospices de Nevers with 1,800,000 francs and a country house, the latter to be a retreat for as many as is desirable ("le plus grand nombre possible") of French painters, draughtsmen, engravers, sculptors, and architects, who are infirm and penniless.

THE *Moniteur des Arts* has lately put in practice an idea which has occurred to many, and should be adopted in this country. Our French contemporary, recognizing the impossibility of artists informing themselves by personal research, and probably ignorant of the value of those services which the proverb attributes to "good-natured friends," publishes indications of every press criticism on every exhibited work of art. By this means Mr. Richard Tinto may readily find all the opinions of all those works which he has contrived to show.

IN one of the sections of the Salle des Souverains in the Louvre some of the recent acquisitions of the great Musée have lately been placed. These works include Jan Steen's 'L'Enfant



*Prodigue*; 'Le Dormeur,' by T. Rousseau; Gonzales Coques's group of portraits, which we lately described as the gift of M. L. Double; the *Portrait du Vicomte C. de Montalivet*, offered by his widow to the Musée at Versailles; and 'Le Festin Champêtre,' by D. Hals. In another room near these works will be found 'The Glebe Farm,' by Constable; 'The Watering Place,' by Mulready; 'The Cottage Door,' by G. Morland; and the 'Lady in White,' a portrait by Opie; and Beechey's 'Brother and Sister,' portraits. The Hals, Constable, Morland, Mulready, Opie, and Beechey were given to the Louvre by the journal *L'Art*.

The *Magazine of Art* seems to be making considerable efforts to attract the popular audience for which it is well suited. Among contributors to future numbers will be Sir Coutts and Lady Lindsay, Prof. Colvin, Mr. Beavington Atkinson, Mr. J. H. Pollen, and Mr. Wilfred Cripps.

## MUSIC

## MR. SIMS REEVES'S FAREWELL IN ORATORIO.

MR. SIMS REEVES has the honour to announce that, with the kind assistance of the Royal Albert Hall Choral Society, under the direction of Mr. Barby, he will give RIGHT FAREWELL ORATORIO PERFORMANCES, on the following WEDNESDAY Evenings, April 27, May 4, 18, and 25, June 15, 22, and 29; and on SATURDAY Afternoon, July 9, at the ROYAL ALBERT HALL.

## FIRST CONCERT, WEDNESDAY EVENING, April 27.

## HANDEL'S 'JUDAS MACCABEUS.'

Principal Artists: Madame Christine Nilsson, Madame Trebell, Mr. Stanley, and Mr. Sims Reeves.  
Orchestra and Chorus, 1000: Band of the Coldstream Guards (by permission). Organist, Dr. Stainer. Conductor, Mr. Barby.  
Prices.—Subscription to the Series of Seven Evening Concerts: Stalls, 4s.; Arena Stalls, 3s.; Boxes, 15s. to 30s. Guinea. Single Tickets: Stalls, 12s.; Arena Stalls, 10s. 6d.; Balcony (First and Second Rows), 6s.; Other Seats, 4s. 6d.; Boxes, 3s. to 5s. Guinea; Admission, One Shilling.  
Tickets can now be obtained at the usual Agents, Mr. Austin's Office, St. James's Hall, and at the Royal Albert Hall.

## THE WEEK.

ST. JAMES'S HALL.—Philharmonic Society. Royal Academy Concert. The Popular Concerts.

In deciding to repeat the performance of Berlioz's 'Romeo and Juliet' Symphony, the directors of the Philharmonic Society followed, on the whole, the wisest course within their power. If individual subscribers felt aggrieved, the majority were doubtless pleased at the opportunity of making further acquaintance with a work which to a large extent must have been found difficult of comprehension at a first hearing. The composer was so fascinated with his subject that the very intensity of expression he has sought to convey in his music is at first a stumbling block, for we cannot readily follow to the extreme heights and depths whither his glowing fancy has led him. Very much that seemed obscure at first became clear at the second performance, and our opinion of the symphony as an adequate commentary on Shakespeare's masterpiece is, therefore, proportionally heightened. This remark applies more particularly to the love scene, the funeral chorus, and the movement illustrative of the events in the tomb of the Capulets. On the other hand, the operatic *finale*, in which Friar Laurence figures so prominently, had still more the effect of an anticlimax, and, if not an artistic mistake, is undoubtedly the weakest portion of the work. On the whole, the second performance was better than the first, but it cannot be said that the improvement was very marked. A little more attention to the phrasing was shown in the instrumental movements, but the *tempo* of the Queen Mab scherzo was even slower than before. The movement is timed 138 measures to the minute, and the pace adopted was only 104. There can be no excuse for such a wilful misrepresentation of

the composer's ideas. The choruses went well, and Miss Hope Glenn sang the contralto strophes, "First vows of love," with much expression. But Signor Ghilberti was an unsatisfactory substitute for Mr. F. King, his uncertain intonation rendering the music of Friar Laurence most painful to listen to. We presume the attractive second part was intended as a compensation to those who objected to the repetition of the symphony, but the effect was to prolong the concert to a most unreasonable extent. It need scarcely be said that Mr. Sims Reeves rendered the fullest justice to Beethoven's "Liederkreis," or that Madame Montigny-Rémaury was equally satisfactory in the same composer's first Pianoforte Concerto in c, Op. 15. On any other occasion both these works would have attracted more attention, as they do not often appear in concert programmes. The overture to 'Tannhäuser' closed the concert.

The Royal Academy orchestral concert on Saturday evening was not without intrinsic interest, as the programme included the first part of Handel's secular oratorio 'Semele,' a work that had suffered complete neglect, so far as London is concerned, since 1762. Very much good can be done both to the students and the public by the revival at the Academy concerts of semi-forgotten works by the great masters. The performance of a portion of 'Semele' is therefore an act calling for hearty commendation. It may be as well, however, to remark that the entire work was given by the Cambridge University Musical Society in December, 1878. The rendering of the first part or act under Mr. W. Shakespeare's direction tended considerably to increase the favourable opinions already formed of his qualifications as a conductor. The spirit and precision of the band and chorus were beyond all praise, and indeed a more effective rendering of the instrumental and choral numbers could not be desired. Among the soloists, Miss Thudichum, soprano, and Miss Marian McKenzie were thoroughly satisfactory. 'Semele' was followed by a miscellaneous programme, in which were included three new compositions by students. The first was an overture entitled 'Amgiad and Assad,' by Mr. Percy Stranders, suggested, we presume, by the story in the 'Arabian Nights'; but whether the piece is intended as a prelude to an opera or is merely a concert overture the programme did not state. Mr. Stranders has not yet learned how to develop his themes. One phrase follows another in an apparently haphazard manner, and nothing is made of the materials, some of which are promising. Miss Alice Borton's Andante and Rondo for piano and orchestra is more satisfactory in this respect, being written on a definite and intelligible plan. The piece is pleasing, and eminently suggestive of Mendelssohn and Sterndale Bennett. A 'Credo' by Miss Maude Valerie White, Mendelssohn Scholar, may be warmly commended. The principal subject is, perhaps, rather deficient in dignity, but there is much musicianly and expressive writing in the work, and Miss White may be encouraged to proceed with the setting of the other portions of the mass. Beside Miss Borton, two other lady students, Miss Lucy Ellam and Miss Elizabeth Foskett, gave evidence of fair ability as pianists.

Among the vocalists, Miss M. Spencer Jones, mezzo-soprano, made the most impression. On another occasion it will be well to assign a larger proportion of the programme to the male students of the Academy, and also to impart greater variety to the vocal selections. Florid airs from Italian operas may be useful as practice, but other and nobler styles of singing should not be neglected. The former can be of little enduring value to the student, while, on the other hand, good declamation is unhappily rare among English singers. The Royal Academy of Music might do something to lessen this defect.

Beethoven's so-called posthumous quartets have of late years been reserved for an extra concert of the Popular series; but this season the special performance has not been given, and the Quartet in f, Op. 135, was included in the programme of last Saturday's concert. Musicians are doubtless aware of the story told by Schindler in explanation of the superscription attached to the *finale* of this work:—"Der schwer gefasste Entschluss. Muss es sein? Es muss sein!" Whatever may be the truth or falsehood of his anecdote, the sense of humour pervading the movement cannot escape notice. And yet this was, probably, Beethoven's last utterance, save the second *finale* to the Quartet in b flat, a movement still lighter in style. Madame Schumann disappointed her audience by only playing a small portion of Schumann's 'Humoresque,' Op. 20, for which she was set down in the programme. So true an artist would, of course, not do similar violence to a sonata or other work written on a definite plan; but as it was the incident is worthy of mention on account of its singularity. Saturday's programme also contained Boccherini's Violoncello Sonata in a and Beethoven's Kreutzer Sonata, Op. 47. On Monday the last concert of the season was given, and as usual on this occasion the programme consisted principally of solos, the only concerted works being Beethoven's Quartet in e flat, Op. 74, and Spohr's Duo Concertante in a minor, Op. 67, No. 1, for two violins, played by Herren Joachim and Straus. Madame Schumann gave a highly refined and poetical rendering of Schumann's 'Carnaval,' or rather of a selection from that work; Miss Agnes Zimmermann was heard in some pieces by Bach and Scarlatti; Signor Piattiselected a *Largo* and *Allegro* of Veracini, which he has often played before; and the concert ended with four numbers of Brahms's Hungarian Dances, as arranged by Herr Joachim. A word of praise is due to Mlle. Louise Pyk for her exceedingly tasteful rendering of Mozart's "Dove sono." The twenty-fourth season of the Popular Concerts has not been marked by any special feature of interest. The artists most associated with the enterprise have all appeared in due course, the return of Madame Schumann being, perhaps, the most agreeable circumstance, inasmuch as it was somewhat unexpected. The novelties have been so few that they may be enumerated. They were Mozart's Serenade in e flat, for wind instruments; Dvorák's Quartet in e flat, Op. 51; Davenport's Trio in b flat, Op. 5; Ignaz Brüll's Trio in e flat, Op. 14; Röntgen's Sonata in b flat, Op. 3, for piano and cello; Volkmann's Quartet in c minor, Op. 14; and the new series of Brahms's Hungarian Dances.

## Musical Gossip.

THE prospectus of the coming opera season at Her Majesty's Theatre is a very modest document. The company has been much reduced, and in the list of names we miss those of Mesdames Marimon, Crosmont, Marie Roze, Robinson, and Minnie Hauk; also Signor Frapolli, M. Candidus, Herr Behrens, and M. Roudil. No new sopranos, contraltos, or tenors are promised, and but two basses, Signor Corsini and Signor Novara. The artists whose return will be most welcomed by the public are Mesdames Nilsson, Gerster, Vanzandt, Lilli Lehmann, Trebelli, Tremelli, and Belocca; and Signori Campanini, Fancelli, Runcio, Del Puente, Galassi, Nannetti, and Mr. Maas. This is a small but certainly a highly efficient troupe. The only novelty promised is Baron Bodog d'Orczy's opera 'Der Renegade,' which also figured in the prospectus of last year. We do not think the revival of 'Semiramide,' with Madame Christine Nilsson, will awaken much interest, but Boito's 'Medistofele' will doubtless resume its successful career. Signor Arditì is re-engaged as conductor, and with him is associated Signor Franco Faccio, the Milan *chef d'orchestre*, who enjoys a very high reputation as a musician as well as a conductor.

THE Royal Italian Opera will commence on Tuesday with 'Aida.' Mdlle. De Reszke, from the Paris Opera, and M. Vergnet will appear for the first time.

THE performance of Handel's 'Samson' on Friday week by the Sacred Harmonic Society was, on the whole, one of great excellence. The choruses were well sung, except that in the later numbers some want of attack was shown, and the soloists were almost uniformly successful. Miss Annie Marriott is rapidly advancing to the front rank of oratorio singers, and the same may be said of Mr. Frederic King. The rendering of "Let the bright seraphim" by the former, and of "How willing my paternal love" by the latter, could not easily have been improved upon. Mr. Maas was also admirable in most of the tenor music, and Madame Patey of course gave the utmost satisfaction. Mr. Bridson was, perhaps intentionally, very energetic in the airs of Harapha, but his delivery at times bordered on coarseness. There is a happy medium between tameness and vulgarity which is difficult to attain.

A CONCERT was given by the past and present pupils of Madame Sainton-Dolby's Vocal Academy at the Steinway Hall on Thursday week. The programme included, besides songs and instrumental pieces, Schumann's 'Requiem for Mignon,' Schubert's Serenade for alto solo and four-part female chorus, and part-songs by Raff and Anderton. We have frequently borne witness to the admirable method of voice production shown by Madame Sainton-Dolby's pupils, and this quality was equally apparent on the present occasion. Among those who displayed either actual merit or the promise of future excellence were Miss Blackwell, Miss Arthur, Miss Fusselle, Miss Woodhatch, Miss Winthrop, and Madame Mary Cummings.

At the Crystal Palace concert last Saturday the only novelty was Mr. Walter Macfarren's overture 'Hero and Leander,' which has been heard more than once elsewhere. A violinist, M. Tivadar Nachez, made a successful first appearance in Mendelssohn's Concerto and in some Hungarian Gipsy dances from his own pen. The symphony was Schumann's in c, and the vocalist was Mdlle. Louise Pyk. To-day Liszt's symphonic poem 'The Ideals' will be performed for the first time in England.

A LARGE portion of Bach's St. Matthew Passion Music was given in St. Paul's Cathedral on Tuesday evening.

MADAME ETELKA GERSTER has made a great success in America in the character of Rosina in

'Il Barbiere.' She has not yet played the part in London.

THE Bayreuther Blätter announces, we presume officially, not only the already-known fact that the King of Bavaria has ensured the performance of 'Parsifal' at Bayreuth next year, but also that he has granted the use of the chorus and orchestra of the Royal Opera at Munich for two months of every year, for festival performances in Wagner's theatre.

A NEW conservatoire is to be founded at Liège, at a cost of 800,000 francs, of which the Government is to contribute 500,000, and the province and town of Liège each 150,000.

## DRAMA

## Dramatic Gossip.

THE pieces in which the troupe of the Gymnase will appear at the Gaiety consist of 'La Papillonne,' 'Le Fils de Coralie,' 'Le Mariage d'Olympe,' 'Frou-Frou,' 'Le Sphinx,' and 'Diane de Lys.' In the company are included Mesdames Sarah Bernhardt, Céline Montaland, Tessandier, Othon, Angèle, Jeanne Bernhardt, Jeanne Brindeau, and Prioleau; MM. St. Germain, Landrol, Guity, Malard, and Ch. Pascal. After a stay of three weeks, commencing on the 6th of June, the company will leave London to give a series of representations at the principal country towns, beginning at Brighton, and its place at the Gaiety will be taken by the company of the Renaissance, the whole of which, with chorus and orchestra, is to be brought over. In the representations to be then given the most noteworthy feature as regards novelty will be the assumption for the first time by Mdlle. Granier of the rôle in 'La Belle Lurette' created by Mdlle. Hading.

It furnishes a curious comment upon the assurances given in Parliament and elsewhere concerning the precautions taken with regard to the security of audiences in the case of fire that at one of our West End theatres, when an attempt was recently made at a late hour to use one of the extra means of exit, the door proved to be locked. The key was found, and it was then observed that the door, in spite of all that has been said, opened inwards.

THE most interesting among the Easter changes consist of the revival of 'The Belle's Stratagem' this evening at the Lyceum, and that of 'The Lady of Lyons' at the St. James's Theatre. Mr. M'Cullough's first appearance at Drury Lane will not take place until the 25th inst.

THE annual series of dramatic performances at Stratford-on-Avon will commence on Easter Monday, and will be continued for a fortnight, under the direction of Mr. Edward Compton. A loan collection of pictures of Shakspearean subjects and dramatic portraits will be opened on April 18th, and will continue open until about the end of June.

A NEW theatre, erected on the site formerly occupied by the Menus Plaisirs, has been opened in Paris. From the selection of the company its ambitious title, La Comédie Parisienne, seems but half deserved. A three-act piece entitled 'La Reine des Halles' is the opening novelty.

'TRENTÉ Ans; ou, la Vie d'un Joueur,' has been revived at the Porte St. Martin, with M. Taillade in the rôle closely connected with the fame of Frédéric Lemaitre.

PROF. ALEXANDER STRAKOSCH, of the Vienna Conservatorium, is now in this country, and purposes giving a series of Shakspearean recitals. He is highly recommended by the veteran dramatist, Herr Heinrich Laube, and has engaged Steinway Hall for several weeks in May.

## MISCELLANEA

Parallels.—I do not know if Mr. Arnold has read De Barros, but some time ago, in dipping into this great writer, with hardly more knowledge of Portuguese than comes—like neighbour Seacoal's writing and reading in the view of Dogberry—by nature, I was greatly struck by a passage in its parallelism to those powerful lines of Mr. Arnold's on England's task and destiny, which Mr. Grant Duff used to be so fond of quoting, and which now, if he does not quote, he must at least feel more forcibly than ever:—

Yes, we arraign her! But she,  
The weary Titan, with deaf  
Ears, and labour-dim'd eyes,  
Regarding neither to right  
Nor left, goes passively by,  
Staggering on to her goal;  
Bearing on shoulders immense,  
Atlantéan, the load,  
Well nigh too to be borne,  
Of the too vast orb of her fate.

Heine's Grave.

When speaking of the counsel taken by King Emanuel as to whether he should prosecute the enterprise which the first voyages of Vasco da Gama and Pedralvares Cabral had opened out to Portugal, De Barros enlarges on the difficulties and greatness of the task, and its entire difference in kind from the mere exploration of new lands occupied by uncivilized but submissive tribes, ready to barter gold and spices for beads and looking-glasses. What an impression is made on the imagination of many people, he goes on to say, by merely glancing at the sea-charts which exhibit those extensive shores, and those numerous stars of compass-points and tracks of voyages, till it seems to them that our ships have to girdle the known world twice over in order to open out the new path of wealth! "And if it perturbs one to look at a mere delineation like that, much as it does to gaze at Hercules pictured with the World on his shoulders in the way that the Poets have represented—a thing which moves us by natural instinct to compassionate the painted figure that bears such a burthen on its back—how shall a wise man fail to compassionate this Realm (himself a member thereof) when he considers how her shoulders are laden with the responsibilities of a World, which is no painted semblance, but real and substantial? Inasmuch that at times she well may bend beneath the mighty load of Land and Sea, of Storm and Heat, that is involved; and of that which is more serious and ponderous still, of the vast variety of nations who occupy its surface!"—Dec. i. liv. vi. cap. i.

H. YULE.

Thor's Stone.—A recent report of the Inclosure Commission with reference to the enclosing of Thurston Common, Cheshire, states that "within the limits of the allotment is a large mass of sandstone, known as 'Thor's Stone,' the subject of various traditions in the district, and it is one of the conditions of the Provisional Order that it shall be preserved." I need scarcely point out how gratifying it must be to archaeologists to learn that the Inclosure Commissioners recognize the importance of preserving such a monument as Thor's Stone. May I at the same time express a hope that before the people have given up their monument of antiquity—for it is the people who have hitherto preserved it and its archaic name these hundreds of years—the legends connected with it may also be preserved? I feel sure the *Athenæum* would permit them to be printed in these pages, and on behalf of the Folk-lore Society I shall be very glad to receive any information on the subject.

G. L. GOMME.

TO CORRESPONDENTS.—C. H. C.—H. R. H.—C. P.—J. R. S.

—A. H.—received.

A. D.—You have sent no address.

No notice can be taken of anonymous communications.



**Mr. HUBERT HERKOMER, A.R.A.,** has executed a large Design for a **PICTORIAL ADVERTISEMENT** (size, 11 ft. 6 in. by 9 ft.), in reference to which an Article will appear in the **MAGAZINE of ART** for **MAY**, under the Title of '**The STREETS as ART-GALLERIES.**'

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